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Focus on Children's Museum



A pair of paintings by

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(1657-1747) Size 18½ x14 inches

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ON THE COVER: The girls and boys listening intently to their Junior League volunteer docent as she explains the symbolism of a totem pole personly the contents of this special issue. All of the articles and the editorial are devoted to aspects of children's museums and of youth programs in adult museums. The topics were assigned to authors who are particularly well qualified to deal with the problems inherent in each. The contents of this issue eventually will be incorporated, with additional articles on other topics, in an AAM publication on children's museums. The phenomenal growth of children's museums, especial.y in the last decade, has also brought to public attention the basic educative role of all museums of every type.

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ACQUISITION



PORTRAIT OF MADAME HENRIOT by Auguste Renoir has been presented to the National Gallery of Art in Washington, D.C., by the Adele R. Levy Fund, Inc. Painted about 1876, the portrait depicts a young actress of the Comédie Française, wearing a low-cut, diaphanous white gown and a blue-white band around her neck. One critic has described the delicate color harmonies of the painting as seeming "to be merely breathed upon the canvas." The portrait, called by Director John Walker "one of the most important single acquisitions ever to come to the National Gallery," has rarely been exhibited since its purchase some twenty years ago by Dr. David M. Levy and the late Mrs. Levy of New York City. It is now on public view at the Gallery.

NEWS

Museum of Transport Requests Site in Downtown St. Louis

The National Museum of Transport, now located in a suburban area of St. Louis, Mo., has requested that the city include in its proposed new bond issue program a sum for purchase of a Mississippi riverfront site for the Museum. John P. Roberts. President of the Museum, stated that the Museum is in financial difficulties, largely because of its relative inaccessibility. Four other cities have indicated interest in providing a site for the Museum's collection of historic railway and city transit equipment. "If no downtown site is made available," Dr. Roberts said, "we definitely will consider the outside offers."

A petition now being circulated in St. Eouis asks the bond issue screening committee "to give favorable consideration to providing a site adiacent to the Jefferson National Expansion Memorial" for the Museum. A waterfront site, the petition adds. would also make possible the exhibition of marine equipment, and would make the Museum a major tourist attraction, in addition to its normal educative function as a Museum. The move would enable the Museum to exhibit its extensive collections, now in storage, of highway, air, and waterway equipment, and to accept several gifts of major size and historic importance which have been conditionally offered to the Museum.

Museum of the American Indian Receives Film Salvage Grant

The National Science Foundation has awarded a grant of \$20,000 to the Museum of the American Indian, Heye Foundation, of New York City for the purpose of salvaging important motion picture and negative films threatened with loss from aging. According to Frederick J. Dockstander, Director of the Museum, many of these old photographs

LINE

and motion pictures of Indian subjects were made on nitrate-base celluloid, and are now threatened with loss through chemical deterioration. In an effort to preserve these irreplaceable records of early Indian life, the Museum is undertaking a special film salvage program to transfer such film to safety stock. It is anticipated that this emergency project will effectively save for future generations many early motion picture records and photographs of ceremonies, technical processes, and scenes of Indian life which have long since disappeared. Once this is completed, the films will be made available by loan to other institutions.

Japanese and Persian Paintings Stolen from New York Collector

The following works of art have been reported stolen from the New York home of Helena Simkhovitch:

Two Japanese fans, mounted on beige linen and framed in wormy chestnut. Dimensions of fans, 8 x 21 inches; framed, approximately 16 x 27 inches. (a) 17th or early 18th Century fan, attributed to Ogata Korin, with white storks standing against a formalized landscape with bamboo leaves; dominant colors: bright gold and vermilion. (b) Fan of the same date, School of Korin, with chrysanthemums, carnations, and bamboo on three gold and red fans set against a dark blue and gold decorative background.

Three Persian miniatures, (a) and (b) framed in walnut, (c) framed in bright gold. Dimensions of all frames, 12 x 18 inches. (a) 14th Century miniature, with two horsemen in coats of mail and helmets, with drawn swords, against a background of vivid pink clouds. (b) 15th or early 16th Century miniature depicting a lion hunt, with horsemen attacking a lion in the foreground. The lion is pierced by a sword, with blood gushing from the wound. Dogs and rabbits running, and, in upper right corner, blueish

formalized rocks and a horned mountain goat. Dominant colors are vermilion, green, black on white, and a buff background. (c) 15th or early 16th Century Persian or Turkish miniature depicting scholars in discussion, with turbaned personages sitting in a palace courtyard. Dominant colors are pink, orange, gold, and white on a brightly colored and gold architectural background.

Anyone with a knowledge of the whereabouts of the paintings, originally part of the V. G. Simkhovitch collection, should communicate with Miss Helena Simkhovitch, 48 West Tenth Street, New York 11, N.Y., or with the police.

Cleveland Health Museum Receives \$15,000 Grant

The Cleveland, Ohio, Health Museum has received a grant of \$15,000 from the Louis D. Beaumont Foundation, to be spread over a three-year period ending in 1963. Bruno Gebhard, M.D., Director of the Museum, stated, "We of the Museum are extremely grateful and honored to be recipients of this grant. It will go a long way in helping us to improve our never-ending mission of health education." The grant will enable the Museum to carry on its develop ment program, with the first \$5,000 being used to cover part of the costs of a series of nutrition exhibits.

Museum Bibliography, Vol. II

The Milwaukee Public Museum in Wisconsin will release Volume II of its "Bibliography of Museums and Museum Work" later this year. This work will be listed as Publications in Museology II, and will follow the general plan of the first volume. Many new references have been added to the original work, especially in the field of art and in the techniques of museum work. As addenda it will contain a Bibliography of Primitive Art and a Public Relations Bibliography of works especially related to museums.

National and International

National Audubon Society and Nature Centers for Young America Plan to Merge

After several months of negotiations, the respective Boards of Trustees of the National Audubon Society and of Nature Centers for Young America have approved a merger plan, which will be submitted to the members of both organizations for ratification at meetings to be held on April 21, 1961.

Under the contemplated merger plan, Nature Centers for Young America will become the Nature Centers Division of the National Audubon Society. All members of Nature Centers for Young America will become members of the new organization, and the Board of Trustees will consist of representation from both organizations. The policies and programs of the organizations will be carried on without change or interruption.

San Francisco Art Association Changes Nomenclature

The San Francisco Art Association has announced that both the Association and the California School of Fine Arts, which it maintains, will be renamed the San Francisco Art Institute. Reasons for the change, according to President John S. Bolles, were "to unify all of the varied activities of the Association." These activities include the School, which offers both B.A. and M.F.A. degrees, the Art Bank (an information and viewing center for over 240 West Coast artists), and the annual exhibition of contemporary art. Mr. Bolles also stated that San Francisco Art Institute was chosen as a name "because 'San Francisco' in comparison with 'California' has far greater reputation for culture. 'Institute' was chosen because it provides a broader and firmer base for our many activities than 'Association' or 'School'." The Association was founded 90 years ago.

\$7,000,000 Campaign Launched by N.Y. Zoological Society

A campaign to raise \$7,000,000 for the needs of the New York Zoological Society has been launched as the first phase of a program to raise \$12,000,000, the Society's first fund campaign of such magnitude. Fairfield Osborn, President of the Society, stated, "The goal set for this campaign does not imply expansion or a desire for bigness for its own sake; it represents an amount of money imperatively needed if we are to carry on our present work and meet our present opportunities, not only in creating outstanding exhibits but in advancing the Society's essential work in wildlife protection, research, and education."

Dr. Osborn listed five projects at the Zoological Park and three at the Aquarium as those with top priority. These are: completion of the African Plains Exhibit; a new Main Bird House; a Wildlife Survival Center; an Alaska Brown Bear Exhibit; a Polar Bear Exhibit: an Oceanic Tank; a Walrus Tank; and a Shark Hall.

Desert Museum Plans Addition

The Palm Springs, Calif., Desert Museum has announced that it will begin an expansion program with a new 300-seat auditorium to be built at a cost of \$160,000. The auditorium, equipped with a sloped floor, fixed seats, light and sound systems, air conditioning, and a projection booth for slides and motion pictures, will be built adjacent to the existing museum building, while the driveway between the two will be roofed over as a lobby. Modernization of the present building will also be undertaken at an estimated cost of \$25,-000; this does not include plans for expansion of storage space by the addition of a second floor, which is still under study. C. E. Smith is Museum Director.

British Museums Association to Meet in Plymouth in June

The British Museums Association has announced that its Annual Conference will be held from June 19 through June 23 in Plymouth, England. Those wishing further information on the program and on accommodations may write to Philip James, Secretary, The Museums Association, 33 Fitzroy Street, Fitzroy Square, London W.1, England.

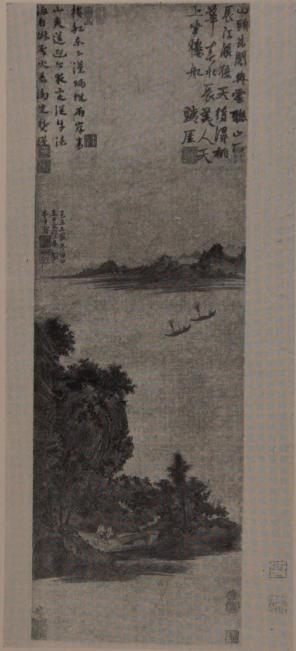
Murdock Appointed First Director of Villa I Tatti

Kenneth B. Murdock, historian of literature and former Dean of the Harvard Faculty of Arts and Sciences, has been appointed the first Director of the Villa I Tatti, the new center for humanistic studies near Florence, Italy. I Tatti, long the residence and workshop of Bernard Berenson, was left by him to Harvard University. As a research center, it will be used by scholars of the history and culture of the Mediterranean world, particularly in the field of the Italian Renaissance for which the villa's library is

Dr. Murdock, who is Francis Lee Higginson Professor of English Literature at Harvard, will assume his duties at I Tatti this summer. Harvard University is seeking a \$2,000,-000 fellowship fund to provide support for a scholarship program at the villa. Meanwhile, a limited number of scholars in the fields of art, history, and literature will be invited to I Tatti for study.

Editor of MUSEUM NEWS Resigns to Accept Yale Post

Edward T. McClellan, Editor of MUSEUM NEWS since October, 1958, has resigned, effective April 15, 1961. Mr. McClellan, creator with Art Director Robert B. Widder of the present format of MUSEUM NEWS, has accepted the position of Art Editor of the Yale University Press, New Haven, Connecticut.



Painting on Paper, dated 1343; Signed Ma Wan

Frank Caro

C. T. LOO

Chinese Art

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NEWS LINE

Boston Museum Offers Members Unusual European Art Tour

The Museum of Fine Arts in Boston, Mass., is offering its members a unique tour of European art centers, leaving September 2, 1961. The tour itinerary will include London, Amsterdam, Ghent-Bruges. Munich, Bavaria, Franconia, and Vienna, and will include not only the great galleries and museums in these places, but also a number of private collections and residences. Special entertainments are being planned by various galleries. By private arrangement, the price of the tour has been made substantially lower than the usual commercial rates for such accommodations. A member of the Museum's Division of Education will accompany the tour group, and a special guidebook has been prepared by the Division.

Garrick Theatre to be Destroyed

Chicago's Garrick Theatre, designed by Louis Sullivan and the object of a campaign to establish the building as an arts center for Chicago, is in the process of being torn down to make way for a parking garage. The Commission on Chicago Architectural Landmarks made every effort to preserve the building and to raise a fund of \$5,000,000, the estimated cost of restoration and maintenance of the 68-year-old building. However, an additional \$10,000 has been appropriated for demolition costs to remove Sullivan's ornamentation. Twenty percent of the ornamentation will be used to decorate the five-story façade of the garage, with second choice of the fragments going to the Chicago chapter of the Society of Architectural Historians.

Research Query

Coronet Instructional Films is preparing a primary grade film entitled Winter in the Forest, dealing with the survival of wildlife in midwestern American forests during the winter, with an emphasis on hibernal life. The company would like to communicate with museums which have dioramas depicting profiles or cutaways of burrows, nests, or habitats of woodchucks, opossums, and squirrels, a bee's nest in winter cluster; models depicting the hibernating habits of reptiles, amphibians, and insects. The exhibits may be either on display or in storage. Museums with such material may write to Miss Kay Ashton-Stevens, Research Associate, Coronet Instructional Films, 65 East South Water Street, Chicago 1, Illinois, concerning available types of exhibits.

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Presses

ANTHROPOLOGY AND THE PUBLIC: The Role of Museums. B_f Dr. H. H. Frese. Acknowledgments, Introduction, Bibliography, and Index. 278 pp. In English. Leyden, Holland: Rijksmuseum voor Volkenkunde. Price: 12 Dutch Guilders (\$3.39).

BIRD MORTALITY IN THE DUTCH ELM DISEASE PROGRAM IN MICHIGAN. By George J. Wallace, Walter P. Nickell, and Richard F. Bernard. Bulletin 41. Acknowledgments and Introduction. 44 pp. Bloomfield Hills, Michigan: Cranbrook Institute of Science. Price not given.

BIRDS OF NORTH CAROLINA. By Brimley, Brimley, and Pearson—1942; revised by David L. Wray and Harry T. Davis—1959. Illustrations by Robert Bruce Horsfall, Rex Brasher, and Roger Tory Peterson. 463 pp. 47 full-page plates, 24 in color. Raleigh, North Carolina: Museum Extension Fund, c/o N.C. State Museum, Box 2281. \$5.00 cloth.

CONTEMPORARY AMERI-CAN PAINTING AND SCULP-TURE 1961. Foreword by C. V. Donovan. Introduction by Allen S. Weller. Catalogue. 223 pp. Illustrated. Urbana, Illinois: University of Illinois Press. \$3.50.

CROW INDIAN MEDICINE BUNDLES. By William Wildschut. Edited by John C. Ewers. Contributions from the Museum, Volume XVII. Foreword by E. K. Burnett. Introduction and Bibliography. 225 pp. 68 illus., 4 plates in color. New York: Museum of the American Indian, Heye Foundation. Price not given.

EARLY MAN EAST OF THE MISSISSIPPI. By Olaf H. Prüfer. Introduction and Bibliography. 34 pp. Illustrated. Cleveland, Ohio: Museum of Natural History. Price not given.

A GUIDE TO THE EXHIBITS: Peabody Museum of Natural History. By Lynne Trowbridge Salisbury. Introduction by S. Dillon Ripley. 87 pp. Illustrated. New Haven, Connecticut: Yale University Press. Price not given.

HANDBOOK OF THE LIL-LIAN THOMAS PRATT COL-LECTION OF RUSSIAN IMPE-RIAL JEWELS. By Parker Lesley. Foreword by Leslie Cheek, Jr. Description of the collection and its installation. History of the atelier of Peter Carl Fabergé. Complete catalogue of objects in the collection. Description of Fabergé's materials and techniques. 31 illustrations. 87 pp. Richmond, Virginia: Virginia Museum of Fine Arts. Price not given.

LINCOLN DAY BY DAY: A Chronology, 1809-1865. Earl Schenck Miers, Editor-in-Chief. Volume III: 1861-1865, C. Percy Powell. Preface by C. Percy Powell. Bibliography and Index. 487 pp. Washington, D.C.: U.S. Government Printing Office. \$2.50.

LYMAN ALLYN MUSEUM: Complete Catalogue of Collections. Foreword by Rosemary Park and Edgar DeN. Mayhew. 63 pp. 8 illustrations. New London, Connecticut: Lyman Allyn Museum. Price not given. NORTH DEVON POTTERY AND ITS EXPORT TO AMERICA IN THE 17TH CENTURY. By C. Malcolm Watkins. Contributions from the Museum of History and Technology, United States National Museum, Smithsonian Institution, Paper 13, Bulletin 225. 42 pp. 36 illustrations, 1 in color. Washington, D.C.: U.S. Government Printing Office. 40 cents.

THE NORTH UNION STORY: A Shaker Society, 1822-1889. By Mary Lou Conlin. 16 pp. 10 illustrations. Shaker Heights, Ohio: Shaker Historical Society. 50 cents.

PICASSO: Dessins 1959-1960. Louise Leiris Gallery Series 16. 58 pp. 89 illustrations. New York: George Witterborn Inc. \$2.00.

THE STRUCTURIST, NO. I. Edited by Eli Bornstein, University of Saskatchewan, Saskatoon, Saskatchewan, Canada. 64 pp. 54 illustrations, 4 in color. New York: George Wittenborn Inc. \$2.50.

TEA DRINKING IN 18TH-CENTURY AMERICA: Its Etiquette and Equipage. By Rodus Roth. Contributions from the Museum of History and Technology, United States National Museum, Smithsonian Institution, Paper 14, Bulletin 225. 30 pp. 25 illustrations, 1 in color. Washington, D.C.: U.S. Government Printing Office. 40 cents.

TRAPPERS AND MOUNTAIN MEN. By the Editors of American Heritage. Foreword by Dale L. Morgan. Bibliography and Index. 153 pp. Illustrated. New York: American Heritage Junior Library. \$3.50.



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Recent Museum Catalogues

ACCESSIONS—1960. Henry Francis Du Pont Winterthur Museum, Winterthur, Delaware. Introduction, with statement of acquisition policy, by Charles F. Montgomery. Catalogues, including provenances, by categories of objects. 59 pp. 34 illus. \$2.75.

BACCHIACCA AND HIS FRIENDS: Florentine Paintings and Drawings of the 16th Century. Baltimore Museum of Art, Baltimore, Maryland. List of Lenders. Foreword by Adelyn D. Breeskin. Catalogue. Commentary by Gertrude Rosenthal. Biographical sketch of the Artist by Howard S. Merritt.

CHINESE NATIONAL HISTORICAL MUSEUM: Its Collections and Activities, 1955-1960. National Historical Museum, Taipei, Taiwan, Republic of China. Catalogue and Essays by Pao Tsen-Peng. 62 pp. Illustrated.

EL PASO MUSEUM OF ART: Catalogue of the Opening Exhibition. El Paso Museum of Art, El Paso, Texas. Introduction and Description of Museum Activities. 36 pp. 12 illus.

A GALAXY OF TREASURES: From St. Louis Collections. City Art Museum of St. Louis, Missouri. Introduction by Charles Nagel. Foreword by William N. Eisendrath, Jr. List of Lenders. Catalogue. 57 pp. 75 illus.

GERHARD MARCKS—RE-CENT SCULPTURE. Otto Gerson Gallery, New York, New York. Introduction by Gerhard Marcks. Catalogue. 12 pp. 10 illus.

GREEK COSTUMES AND EMBROIDERIES FROM THE BEN-

AKI MUSEUM, ATHENS: An exhibition presented under the patronage of H. M. Queen Frederika of the Hellenes. Smithsonian Institution, Washington, D.C. Acknowledgments by Annemarie H. Pope. Descriptive Essays by Angeliki Chatzimichali. Catalogue. 39 pp. 23 illus.

HUGO ROBUS. The American Federation of Arts, New York, New York. Essay by Lincoln Rothschild. Selected Bibliography and Catalogue. 52 pp. 25 illus.

JOSE DE CREEFT. The American Federation of Arts, New York, New York. Essay by Charlotte Devree. Selected Bibliography and Catalogue. 50 pp. 25 illus. 50 cents, paper; \$2.00 cloth.

JOSEPH MALLORD WIL-LIAM TURNER: Watercolors and Drawings. Otto Gerson Gallery, New York, New York. Introduction by Katharine Kuh. Catalogue and List of Lenders. 26 pp. 27 illus.

LATIN AMERICA—NEW DE-PARTURES. Institute of Contemporary Art, Boston, Massachusetts. Introduction by Thomas M. Messer. Foreword by José Gomez-Sicre. Catalogue and Acknowledgments. 44 pp. Illustrated.

LATIN AMERICA: Permanent collection of Contemporary Art. Pan American Union, Visual Arts Section, Washington, D.C. Foreword by José Gomez-Sicre. Catalogue. 32 pp. 33 illus. 25 cents.

MEDIA OF EXCHANGE USED IN STATE AND FEDERAL PEN-ITENTIARIES. Carnegie Museum, Pittsburgh, Pennsylvania. Foreword and Essays by Jack F. Burns. 37 pp. Illustrated.

MURALS OF WOOL. French and Company, Inc., New York, New York; Jeppson Galleries, Inc., Washington, D.C. Essays by L. S. Jeppson. 40 pp. 42 illus., 37 in color.

NORWEGIAN TAPESTRIES: An Exhibition sponsored by the Government of Norway, and circulated by the Smithsonian Institution; presenting more than one hundred of the finest examples of Norwegian tapestries and folk objects created in the 16th, 17th, and 18th Centuries. Smithsonian Institution, Washington, D.C. Acknowledgments by Annemarie H. Pope. Foreword by Halvard Lange. Introduction by Thor B. Kielland. Essay by Peter Anker. Catalogue and Bibliography.

SPORTING ART FROM MARYLAND COLLECTIONS. Baltimore Museum of Art, Baltimore, Maryland. Acknowledgments by Adelyn D. Breeskin. Foreword by Harvey Ladew. Catalogue. 16 pp. 5 illus. 50 cents.

42 pp. 22 illus.

TOM LEA. Fort Worth Art Center, Fort Worth, Texas. Essay and Catalogue. 20 pp. 10 illus.

TREASURES FROM WO-BURN ABBEY: From the Collection of The Duke of Bedford. Portland Art Museum, Portland, Oregon. Acknowledgments by Francis J. Newton. 40 pp. 8 illus., in color.

WILFREDO LAM. University of Notre Dame Art Gallery, Notre Dame, Indiana. Introduction by James Johnson Sweeney. 35 pp. 26 illus., 1 in color.

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Points of View



ne of this country's distinctive contributions to the museum field, one that never fails to astonish visitors from abroad, is the extensive development of work with children, not only in separate children's museums but in adult museums as well. This is largely a Twentieth Century development, beginning roughly with the establishment of the Brooklyn Children's Museum in 1899. Spreading slowly at first, the movement gained real momentum in the 'Thirties and shows no sign of abatement today.

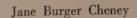
Parents and educators, impressed by the advantages children enjoy in communities whose museums provide educational facilities and services, are increasingly inspired to try to provide similar advantages for their own children in their own communities. Sometimes this means working to augment the program of an existing museum. More often, though, it means building a new museum, usually a children's museum, from scratch. These enthusiastic laymen turn to the American Association of Museums and to individual institutions they admire for "how to do it" advice. Such advice is extraordinarily hard to give, since communities and resources differ so much, as do philosophies, needs, and interests. Among established museums no two are alike in collections, in program, in organization and support-and no individual has had firsthand experience in more than two or three types. Furthermore, the published material in the field, while not sparse, is ephemeral, scattered, and rarely available in a general library.

The present issue of MUSEUM NEWS has been planned as a first step in providing, in printed and available form, information and guidance to those seeking it. Four directors of children's museums, widely separated geographically, each present a phase of the subject on which he (or she) is especially qualified to speak. Miss Kathryn Bloom, Arts Consultant for the Association of Junior Leagues of America, offers advice on organization and enlistment of community support derived from League experience in a variety of communities for some twenty-five years.

As a next and most significant step, the Association plans to assemble additional material and to publish a Handbook on Children's Museums. To this end suggestions are earnestly requested, suggestions as to form and content, suggestions from established museums as well as from individuals who turn to this issue of MUSEUM NEWS for help.

LOUISE CONDIT

Supervisor, The Junior Museum Metropolitan Museum of Art





Focus on Chi

Subsequent to serious floods in Connecticut in 1955, a course in Conservation Methods and Flood Control was given, in cooperation with a landscape architect. Shown above are two children studying a house lot model graded and planted for water control.

Children, undoubtedly, are here to stay, and museums would seem to be as much a portion of the psychic unity of mankind as anthropologists assure us are systems of law, artistic expression and a family of some sort. But, in the same way as the family group may be nuclear or extended, and medicine a matter of science or shamans (and there are medicine men in the museum field, too!), a children's museum may be found in many places even though it goes under a different label.

For many people, in and out of the field, the name, "Children's Museum," as well as the concept has seemed strange, indeed, almost an anomaly. That the field has developed is a testimony to the basic need for this type of work (activity programs in addition to display), as well as a compliment to those originating persons who pioneered the initial developments. That there has been lengthy discussion about names—Children's, Junior, Nature Center, Art Center, etc.—has not held up the growth, but merely extended it into many areas with many local variations, but with essentially the same (often unstated) philosophy, namely, that museums as such display material which is of great value for youngsters, but that sometimes methods of exposition for children differ from those employed for adults.

Regardless of the fact that some individuals feel that America is putting too much emphasis on youth and youthful activities, and that some things should be reserved for adults, events in educational systems in other lands, and most notably in the Soviet Union, would seem to point to the fact that all efforts to bring up an alert, well-grounded and productive younger generation are not only desirable, but necessary. This is not to say that Children's Museums are going to save the world, but instead to say that they can influence it in a healthy direction if they themselves are healthy.

Historically, children's museums as such grew from the experience of the Brooklyn Children's Museum, a department of the Brooklyn Institute for Arts and Sciences. Both nature study and ethnology were included in the exhibits and club work which began there in 1899, and such also was the pattern of the Boston children's museum founded in 1913, the Detroit and Indianapolis Museums in 1925,

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and the Children's Museum of Hartford in 1927. In some of these early museums, collections began with the discards of larger museums, with private collections, and visitor contributions. That in a sense they might have been regarded in the beginning as "what-not" cabinets may perhaps be so, but is certainly an uncharitable judgment and unfair to the vision of their respective founders.

Interest is where you find it, and children are, too! When information is correct, presented in good taste and fascinating to a curious child it has value. That this value can be enhanced is obviously a matter of organization and analysis. A basic statement that is sometimes lacking in discussions of children's museums, however, needs to be said—said loudly and clearly—that in most children's museums, loyalty is and should be to the CHILD . . . and the museum is built or tailored, if you will, to those needs which a sensitive director and board

A 3-hour trip on Long Island Sound was given by the State of Connecticut Shellfish Commission, to dredge specimens from the bottom; above, the children watch.





Captain Lucke of the Shellfish Commission instructs a youngster in methods of taking offshore soundings.

of trustees feel are important and possible at that time and in that place.

Obviously, no one can speak for the field as a whole, but even a cursory examination of the work done in children's museums, from the programs of large metropolitan museums to trailside centers, all evidence this same inverted loyalty. It is not so much an attempt to provide a setting suitable for the display of a Botticelli or a Brontosaurus, as it is to place the child in a suitable situation to see for himself and learn to appreciate Audubon or Aubusson, rabbit or Rembrandt. That proper and dignified exposition is imperative so that respect and other intangibles become a portion of the experience is to be assumed.

That the simple use of the name, "Museum," creates such an entity is an unfortunate assumption on the part of many well-meaning persons who have attempted to found such institutions. That more than public relations are indispensable is a logical necessity which has sometimes been overlooked. It

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is necessary to have something about which to have public relations. Above everything else, it is necessary to have both practical vision as to that which is possible of attainment, and an indestructible faith that, given time and labor, such things can come into being.

All museums, art, history, science, children's, university, zoo, or botanical garden, possess one quality in common. They contain visible records, artifacts, collections—the realia of man's progress from the cave to-we hope not back to the cave. They are concerned not only with the storage of this material, but with its display. The objects themselves are their method of telling a story, presenting a thought, recording a fact. Without collections there is no museum. This is sometimes a source of confusion, for most discussion about children's museums centers around the activity program which is actually only another method of display or education. In essence, the same general rules about good display, storage and cataloguing of material, building of collections, etc., is as true of a children's museum as it is for an adult museum. This factor is frequently neglected, and unless proper attention is paid to these functions, the end product is likely to be haphazard. There can be no question that the child should be exposed to the finest of materials if his taste and knowledge are to be based on firm grounds. At the same time, financial limitations and practical realities often force an issue which may be stated, "It is better that a child see a moth-eaten owl than no owl at all, but it is equally true that a well-mounted owl is the best." In proportion as a children's museum makes real efforts to increase both quality and quantity of material it approaches the standard of the adult museum.

There has always been healthy interchange between major museums in art, natural history, and history, and the personnel of children's museums. Both have benefited not only in inspiration, but even in such essentially pedestrian matters as labelling, lighting, and height of display. The finest of the children's museums possess a validity and dignity which is impressive, and many of their methods of work have come about through this fruitful exchange.

One particular area of disagreement in the field has centered around what might be called the settlement house versus the museum approach. No doubt in some cases over-enthusiasm stimulated by the response of children to the more intimate approach to learning within a children's museum may have led to more emphasis on activity than on content, such as courses in good grooming. But even in these cases it would seem that charity (to say nothing of honesty) demands the wisdom to acknowledge that even such austere disciplines as the Church have occasionally made concessions to the barbarians in order just to get within speaking distance. Again, let us hasten to add that nothing. in a way, justifies bad taste, but, within the rather wide degrees of latitude which the modern world gives to this intangible, criticism on programming is better withheld until the entire local situation is known.

In some towns or cities, a children's museum may be the only museum. In several circumstances what began as a children's museum has grown into a general museum including work with children. Here in Hartford, where there is an active Art Museum, an Historical Association, the Mark Twain Memorial, and historical houses, we are the only Natural Science Museum. Our work extends throughout a metropolitan area of almost a million people, and formal programming is maintained for

Farm Day, sponsored jointly by the Hartford Park Department, the Glastonbury Chapter of the Future Farmers of America, and the Children's Museum; below, meeting goats.



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groups from Nursery School through Elementary School, Junior High, Senior High, Undergraduate and Graduate School, practice teaching, and inservice teacher training. In these special circumstances, it might have been impossible to begin a natural history museum on an adult level, but by gradual community education, firmness of planning, and honest answering of an unfelt need, what was essentially "good for the kiddies" has become good for everyone.

To attempt to specify a set of procedures or even a set of standards for institutions which range from budgets of \$5,000 to over \$100,000 and publics of a few thousand to several hundred thousand, is obviously impossible. To judge "quality" of exhibits when resources range from willing hands and construction paper to those of the display departments of immense metropolitan museums is unfair. To compare the accomplishments of a children's department where highly trained, moderately well-paid personnel are concerned simply with display planning and teaching with those of an institution where the director shovels sidewalks, coal, or gardens, depending upon circumstances, is unrealistic.

The question of staff in a children's museum is

BELOW, LEFT: Farm Day participants get close to their subjects. Future Farmers of America provides all animals, pens and feed, as well as 30 boys to stage the exhibits.

as touchy an issue as it is in any museum, and, if possible, more highly charged because of the area of work. In Hartford active teaching is done only by persons whose qualifications regardless of degree status are similar to, or in most cases, superior to those of public school teachers in their area of competence. The salaries are not commensurate with this background, but most staff members feel that the satisfactions of working in a less tensional situation than a school as well as the freer exercise of ability in the museum framework is worth the difference. The Board of Trustees is making every effort to increase the salaries at least to the level of comparable public school positions.

Actually, if a museum is to operate as a resource to a community and as a mechanism for the enrichment and expansion of knowledge for children, it is imperative that it have a staff qualified to do just that. Too great a formal dependence upon degree attainments can work real injury, yet at the same time it is wise in one fashion or another to surpass if not to equal the formal training required in the local school system. Otherwise there is sure to be a question, even if unspoken, as to exactly what the museum is really offering. Fortunately, many children's museums are flexible enough to seize with

BELOW, RIGHT: A sheepshearing demonstration elicits a variety of responses from an enthralled audience on Farm Day. The Museum coordinates all arrangements.





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Discovery-newly hatched chicks and a new understanding.

alacrity those gifted persons who often may never have had a course in Differential Psychology, but who know their way in and out of insects, Chinese culture, or minerals. Above all else, the personal orientation of staff is important. They should be so involved in their areas of interest that they have a passionate concern that they transfer that knowledge, and a concern that will help them to translate to any age level.

Simply stated, perhaps we might express a set of standards on a hopeful note and with a rising inflection—all children's museums ought to have (1) qualified staff (educationally as well as emotionally), (2) adequate housing, (3) good collections, (4) sensitive boards of trustees, (5) generous public support, (6) large quantities of dedication, and (7) the ability to indulge in rigorous self-examination. There is no human faculty more needed in this field than that of standing away from one's work and judging it less by how hard it was to do, than by dispassionate and truthful assessment of what it really looks like or means or accomplishes.

Since, for most children's museums of the independent type (with separate boards of trustees, housing, program, and collections), budget is of tremendous concern, a disproportionate amount of time is often used to raise support for the activities. It is not unusual to find 60% of man-hours

used for money raising, etc., and only 40% for the actual work. This is an unfortunate condition present in many small general museums and is perhaps unavoidable. Although it is deplorable, it is as unrealistic to complain about it as it is to waste hours worrying about having gray hair. Two things can be done productively—(1) change the situation or (2) live with it without complaint.

That the more successful children's museums have partially solved this problem cannot be charged off to large metropolitan location, (though that helps), professional public relations, endowment, or any other single factor of this nature, because there are successful children's museums where none of these helps occur.

Whether art center, nature center, junior department of a parent museum, or independent children's museum, the successful ones regardless of size do follow the pattern of (1) answering specific community educational needs, (2) doing a good job of what they undertake, and (3) keeping faith in all commitments. They do not claim larger attendance than is so, or "work in depth" with clubs attended by 60 children, or produce significant exhibits composed of one wooden shoe and a Delft tile. Without exception, the successful children's museum -regardless or size or budget-indulges in frequent self-examination, provides high-quality exhibits suitably tailored to the audience and is integrated with its community. Its trained staff works hard and knowledgeably, its program is often arranged in cooperation with other local agencies, colleges, high schools, departments of education (local or state), women's clubs, men's service groups, industry, etc., and it has interpenetrated its community.

Because of its concern that the community be involved in its work the good museum, whether children's or adults', might be said to be bigger than itself. Many send staff members out into schools or to special interest groups, maintain loan collections, sponsor programs in places other than their own plant, and in other ways take the museum to its public. Such emphasis is shown in many Hartford programs such as Farm Day, which takes place in the public parks in rotation, in loan exhibits, school visits which occupy one member's full time, the Summer Science Academy in which field trips are taken with the active cooperation of the Weather Bureau, the State Fish and Game Commission, the Metropolitan Water District, Farm

Organizations, the State Highway Department, and others. In the Trinity College Junior High School courses the facilities of universities and colleges, of marine laboratories, the State Shellfish Commission as well as professional personnel associated with these groups have been made available. This two-way exchange of museum to community and community to museum is of multi-value not just in practical support, but in the intangible aspects of museum acceptance, in building collections, in healthy publicity, and in basic personal and public relations.

Children's museums have a most wonderful advantage. There are practically no "social stereotype" criticisms lying in wait for them as there are for certain other types of Museums. They do not usually have to combat the notions that art is for the wealthy or history for first families only.

Most of America is emotionally slanted toward expanding values and opportunities for children. Although there may be local trouble spots, money, volunteer assistance, and eager community acceptance await the children's museum which keeps the faith.

True—many museums have to put on their programs first in order to prove their value in order to support the programs. True—there are bad days and bad months when nothing goes well. True—it is the hardest work in the world to smile when there's no money for fluorescent lighting or

Children become absorbed in recording their reactions.



talking labels or enough microscopes or

But it is equally and wonderfully true that pioneering without the difficulties of guns, bears, or actual starvation is the most rewarding work in the world. When pioneering can be done without cutting down all the trees but in accordance with modern principles of conservation—when the only lurking beasts are not forward-rushing tigers but simple-minded sloths—when whole families will help with the house raising—how wonderful?

Experience in Hartford is no different in kind than that in any other of the large, firmly established children's museums. Budget in 1946 was \$13,000, in 1961 is \$75,000; staff was 4, is now 13; attendance was 90,000, is now 154,000; a quarter-million-dollar investment in land and buildings was paid for in two years without a public subscription; announced programs and activities are over-subscribed; membership money is still hard to get; sidewalks still need salting and snow plowing, special gardens need weeding, and the mounted lion skin needs mothproofing.

These are the facts of life in that especially irritating, absorbing, angering, fascinating, tangible, intangible, underpaid, over-stimulating type of life known as children's museums. They and their staffs both exhibit those seemingly contradictory insights of modern understanding-that no one is precisely like anyone else, but at the same time, on overall lines, all the simultaneously discrete particles are alike. Therefore rules can apply, provided they are flexible enough, such rules as: (1) Musums have things in them and people look at those things! (2) More people look at more things when there are more things more nicely displayed for them to look at. (3) People also are willing to contribute money for the privilege of looking at more things more nicely displayed and with more thought to their display and more activities so people can learn more and more and more

The title of this paper is not of my own invention and has worried me a little. I have been reassured, however, to realize that practically speaking, focusing as such is simply adjusting a lens to secure clarity of vision. Since I can focus precisely only to my own eyes, it depends entirely on whether your astigmatisms, myopia, or hyperopia, etc., are of the same order as my own as to whether all these words have meaning.



Mrs. Fred Burton of the Junior League of Houston, Texas, takes a class through Cullinan Hall in the Houston Museum of Fine Arts.

ABOUT THE AUTHOR: Miss Kathryn Bloom, Consultant on Arts for the Association of the Junior Leagues of America, received a degree from the University of Minnesota, and did her graduate work there and at the Institute of Fine Arts of New York University. Prior to joining the AJLA staff, she was Supervisor of Art Education at the Toledo, Ohio, Museum of Art, where she directed art education programs and was in charge of the Toledo Museum School. In addition, she has lectured at the Minneapolis Institute of Art, and was a member of the art faculty of Owatonna High School in Minnesota. Her interest in volunteer service stems from training courses which she gave for members of the Junior League of Toledo, which had undertaken an art appreciation project for local school children. An avid photographer, Miss Bloom has twice exhibited her work in one-woman shows.

The Junior Lea

It is generally accepted that women are the traditional guardians of culture, and the activities of the Junior Leagues are an impressive illustration of the progress which may be made through organized and enthusiastic interests in the cultural welfare of our society. Among the many specialized fields within the general areas of education, health, welfare, recreation, and the arts, the one which is of greatest interest to the Junior Leagues at present is the museum field. Currently almost half of the 197 Leagues are carrying on 122 undertakings related to museum and art center programs; the majority are directed primarily to a youthful audience.

Many of these projects are carried on in existing museums and art centers. They range from gallery guide programs (active currently in twenty-eight museums) to assistance in extending services such as art rental galleries, slide collections, and reference libraries. Junior Leagues in twenty-four cities are cooperating in the development of education programs for children which include especially planned exhibitions, classes, and activities such as film showings, special-interest clubs, and music.

Of these children's programs, one of the most ambitious is the Children's Arts Program sponsored by the Junior League of Milwaukee in cooperation with the Milwaukee Art Center. Initiated in 1955, it is a many-faceted cultural program provided for the children of the greater Milwaukee area. It includes creative art and theatre classes; exhibitions and gallery tours; the CAP Memorial Lending Library of original works of art which may be borrowed by children from seven to eighteen years; Saturday matinees once a month which feature concerts, ballet, drama, puppetry performances, and films. Music in CAP includes the CAP Symphony Orchestra of about 85 young musicians; children's chamber music ensembles and musicianship classes; Capisters, a 60-voice singing group; and opera, which is related to all phases of the program, such as music, drama, and the graphic arts.

CAP was formally sponsored by the Junior League of Milwaukee from 1955 to 1960; during this five-year period, support in the amount of \$10,000 a year was provided by the League. A large number of volunteers took part in the program, and continue to

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play an active role. During these five years CAP was administered jointly by representatives of the Junior League and the Art Center. It presently is an integral part of the Art Center educational program. The Junior League currently is supporting music in CAP in order that it may continue to develop on the same sound basis.

Programs of a similar nature are being carried on in a number of museums and art centers, such as the Children's Gallery at the Akron Art Institute, the Young People's Art Center in the Galleries of the Cranbrook Academy of Art, the Junior Art Museum of the Des Moines Art Center, and the Halls of Adventure at the Schenectady Museum. The interest of the Junior League of Phoenix in art education for children made possible the inclusion of a gallery devoted to exhibitions, tours, and activities for children in the new Phoenix Art Museum. In 1959, the Junior League agreed to support this undertaking for a three-year period through volunteer and administrative assistance, and financial support totaling \$21,500.

Mrs. B. D. Prescott prepares a model of the human eye for the Living Arts Center of the Denver Museum of Art.



Junior League interest in starting children's museums dates from 1945 with the establishment of the Denver Children's Museum, co-sponsored by the Denver Art Museum and the Junior League of Denver. In 1958 increasing requests for adult classes during the day and a desire to attract high school and college groups for gallery tours led the Museum personnel to the conclusion that the name "Children's Museum" was too limiting. The new concept of a Living Arts Center was developed in order to incorporate a long-range exhibition schedule and classes, which would serve the entire community and be a guide for all to the better understanding of the fine arts. Even though formal support of the Children's Museum had ended in 1952, the Junior League had continued to have a strong interest in it, and many volunteers were participating in the program. Financial support was resumed to assist with the development of a series of major and permanent exhibitions, and substantial volunteer assistance is being given to this new art education program.

Also in 1945 the Jacksonville Children's Museum, which was started in 1935 by the Association for Childhood Education, became a project of the Junior League of Jacksonville, and in 1946, the Junior League of Charlotte was instrumental in arousing the interest of the city in a Children's Nature Museum. The transition which occurs between a modest beginning and a full-fledged and significant museum in a community is well illustrated by the Museum of Science and Natural History in Miami. It was opened in 1949 as the Junior Museum of Miami, and its first home was in headquarters of the Junior League. It rapidly outgrew this space, and in three years was moved to the

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basement of the Miami Women's Club. In 1954 the Junior Museum Guild was formed, and in 1959 plans were made to erect the building that now houses the Museum on the grounds of the Villa Vizcaya and Vizcaya Art Museum. Volunteer service in the Museum continues, although Junior League support of the Museum was terminated a year ago.

Junior Leagues have assumed major responsibilities for bringing museums and art centers for both children and adults into existence in twentytwo cities. Five are art centers, nine are devoted primarily to natural science, and the balance combine natural science, history, and art in their exhibits and programs.

The particular strengths of the Junior Leagues in helping to develop museums in their communities are threefold: administrative and organizational experience; trained and responsible volunteers; and financial support, frequently in impressive amounts.

The roles of the Junior Leagues vary from city to city, but usually they originate the idea, take the responsibility for investigating its feasibility. lay the groundwork of planning and general community education which is necessary to bring a museum into existence, and enlist the cooperation of other community groups as co-sponsors. Through administrative and organizational experience, League contributions can be particularly important in the formation of governing boards, and in helping with the development of policies and procedures under which such boards will operate. In the instance of working boards, League representatives are able to give substantial amounts of time to the myriad jobs which are essential to the establishment and development of museums. In addition, many Leagues play an active part in the formation of guilds and auxiliaries, which in turn are important in furthering community interest and financial support.

The second factor mentioned above as a strength of Junior Leagues in developing community services is of special importance, since volunteer service is basic to the purpose of the Junior League, which is "to foster interest among its members in the social, economic, educational, cultural, and civic conditions of the community, and to make efficient their volunteer service." Further, continued and specified volunteer service is a requirement for membership in the Junior League. Volunteer

service has been particularly satisfactory to League members and to museums in relation to gallery guide programs. It is widely recognized that highly specialized demands cannot be made upon a person who does not have specialized professional training and experience. Museums with successful volunteer gallery lecture programs also recognize, however, that a group of young women who are carefully screened, both by their Junior League and by their professional colleagues, and adequately trained for the work they will do, can perform a highly creditable, and frequently inspired, job of introducing children to collections. No less important, the interest which volunteers develop from a well-planned and administered training course, and the sense of achievement which results from using the information learned in a challenging and satisfying fashion can create an attitude of enthusiasm, loyalty, and dedication which no amount of money can buy.

A great variety of volunteer jobs have been developed in museums which are carried on with enthusiasm, since they require that a volunteer use her head as well as her hands. As in gallery guide programs, orientation for volunteers, on-thejob training, and working under the direction of professional personnel is essential. Jobs range from clerical work and record keeping to research on exhibitions, work on exhibit installation, acting as classroom assistants and club leaders, conducting puppetry workshops, setting up reproduction and slide files, assisting in making loan exhibitions available to schools, producing brochures and newsletters, and doing publicity and promotion. In Oakland, the program of the Junior Center of Art and Science has been extended by taking services to about ten institutions for the handicapped. specially outfitted Volkswagen bus is manned largely by Junior League volunteers. As preparation for their work, they complete a training institute set up by the Junior Center's Director, which includes sessions on the specialized problems of the handicapped and on driving, as well as craft techniques and art orientation. An important aspect of the Junior League project at the Akron Art Institute is an accessions committee through which many donations of folk art, costumes, dolls, and ceramics have been secured for use in gallery exhibitions and circulating kits.

The third factor, financial support which is



ABOVE: An "Indian picture writing" session at the Junior Art Museum of the Des Moines Art Center in Iowa.



ABOVE: The League-sponsored Children's Art Museum showing at the Phoenix Art Museum of *The Artist at Work*, on loan from the Des Moines Junior League's Junior Art Museum. BELOW: Mrs. William S. Blackburn guides a children's tour at the Junior Art Museum of the Des Moines Art Center, established by the Junior League.



given to their undertakings by Junior Leagues, is of particular importance in the establishment of new cultural organizations. With the present awareness of the values of museums and art centers, it is relatively easy to arouse initial enthusiasm in any community for the establishment of such a facility. However, there is apt to be limited understanding of the many problems involved, such as securing fully qualified professional staff members, or the large amounts of money which are essential to the development of even a small museum which meets accepted standards. Continuing and adequate support which will provide a sufficiently large operating budget to permit the program to develop in a sound fashion may be very difficult to secure. In many instances Junior Leagues have underwritten a large part of the budget, at least during the formative period of the project. Such funds are earned by Junior Leagues through a variety of money-making activities such as thrift shops, rummage sales, and the presentation of special events such as concert series. These funds are returned to the community as one aspect of League projects; frequently they are considered as risk capital which makes possible the demonstration of a new service or facility, which in turn eventually will be maintained permanently through other

Of the twenty-two museums and art centers which have been established with the cooperation of Junior Leagues, nine have been terminated as formal projects, and operate as independent, community-supported institutions. Of these, the Leagues maintained support for periods ranging from four years (two museums) to nine years (four museums). In two instances, the funds given by Leagues are well over one hundred thousand dollars.

sources in the community.

In some cases Junior Leagues have assisted substantially with museum buildings. Others have concentrated on financial needs for operating budgets. One of the most recent projects which is based on the second approach and which has been remarkably successful is the Arkansas Art Center. It had its beginning in 1957 when the Junior League of Little Rock voted to establish a community arts center which would house exhibition and classroom space, and a small and acoustically perfect auditorium. A group of civic leaders were asked to assist the League, and the Arts Center was incorporated as a benevolent non-profit corporation, with a Board

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of Trustees composed of community and Junior League representatives. Some seven committees were formed within the League, which carried on an intensive investigation into all aspects of the proposed Arts Center, including location, programming, and the community financial potential. As investigations progressed it became apparent that the Arts Center could be established most easily as a joint effort of the Museum of Fine Arts and the Community Arts Center Board, and an agreement was signed to this effect. The Junior League agreed to pay the salary of a full-time educational director to coordinate the program.

A building fund drive in the city of Little Rock and the surrounding county was carried on by the Community Arts Center Board, and successfully reached its goal of \$200,000, which was further increased by contributions from the City and from the Museum of Fine Arts. Since Junior Leagues do not raise money for other organizations, the name of the League was not officially identified with the drive. The interest of Junior League members in giving strong support to their project resulted, however, in a large percentage of the membership taking an active part in the drive as interested individuals.

The Arkansas Industrial Development Corporation, recognizing the values of a major cultural institution to the State as well as the City of Little Rock, took the initiative in extending the building drive throughout Arkansas. This, too, has been highly successful, and there is every expectation that \$600,000 for the building and additional funds for furnishings and equipment will be available in the very near future.

In the meantime a director for the educational program has been employed. With additional qualified professional staff members and a large corps of dedicated Junior League volunteers, a pilot program has been established within the Museum of Fine Arts and the Junior League head-quarters which is providing services for the State as well as for Little Rock. It includes drama, ballet, music, and arts and crafts for both children and adults, and a string program for children. Six exhibitions have been originated to be shown throughout Arkansas, and an artmobile to serve the State is planned for the future.

The Museum of Fine Arts and the Community Arts Center have been incorporated into the Arkansas Art Center. The Junior League will continue to play an important part in the development of the Art Center on an organizational level as well as through volunteer and financial support of the program.

Professional persons in the museum field frequently wish to know how they may enlist the cooperation of Junior Leagues in their own communities. In order to do so, it is necessary to understand the purposes of the Leagues, and how they operate. Every Junior League is self-directing and chooses its own programs and activities on the basis of community need and membership interest. Community services are carried on in health, welfare, recreation, education, public affairs, radio, and television, as well as all phases of the visual and performing arts. A number of factors are considered in relation to any new undertaking; for example, the availability of professional interest and resources is of real importance, since Leagues are committeed to maintain the highest possible standards in their projects. Junior Leagues do not raise funds for other organizations, nor do they give donations; rather, as educational organizations, they "go with their money," and the opportunity for League participation in the program and in the administration of the service is a prerequisite for any undertaking.

It has long been recognized that museums and art centers which offer active and varied programs are providing a vital channel for creative understanding and appreciation by their public. It also has been demonstrated that as participation grows. it is accompanied by increased community interest and active support. Junior Leagues have long been dedicated to the ideal of community service, and their endeavors in the arts demonstrate their conviction that our cultural heritage must be preserved, and the means provided for the education and enjoyment of future generations. Teamwork between museum professionals and Junior Leagues can strengthen and enhance the contributions of each. and cooperative efforts can open many museum doors which otherwise would remain closed, or never exist.

OPPOSITE PAGE: Young artist Phoebe Hunter paints a tepee during a class at the Junior Art Museum of the Des Moines Art Center in Iowa.





Marvine Cook and Brad Buck inspect a cast of a mastodon skull in the Prehistory Gallery of the Children's Museum of Indianapolis.

ABOUT THE AUTHOR: Grace Golden, Director of the Children's Museum of Indianapolis, received her A.B. degree from Indiana University. She has been with the Museum since 1928, and has been Director since 1941. From 1954 to 1956 Mrs. Golden served as Vice President of the AAM Council, representing children's museums. She is the author of several children's books; as a student of folk art, she was a recipient, in 1938, of a Carnegie Foundation grant for the study of folkways in Poland, Hungary, and Yugoslavia. In 1950 she participated in several related projects with ICOM.

Financing a Priva

The advice to found your house upon a rock is as sound in the Twentieth Century as it was in Biblical days. With the rising popularity of museums especially created for children, and because many of them are small, the process of establishing one seems deceptively easy. Often enthusiasm alone prompts a community to found a children's museum without adequate preparation.

Time is well spent that goes into investigation, planning, and organization before the permanent governing body is formed and before a state charter is sought. Organization had best be well planned before exhibit material is gathered or buildings opened with fanfare. Working policies can be changed with years of experience, but a sound basic legal structure can spell the difference between sturdy growth and mere dusty existence.

The Children's Museum of Indianapolis is in its thirty-sixth year, and most of its success is due to its getting off on the right foot with the community and its leaders. In 1925, when it was founded, there were in existence only two private museums exclusively for children, in Brooklyn and in Boston. They became the pattern for our organization when our founders visited and studied them.

Determining and clearly defining the purpose of a museum for children in relation to other cultural movements in the area to be served leads to solidarity as surely as haphazard organization and fuzzy planning leads to failure.

Our local art museum had an excellent program of docentry for school groups and for Saturday art classes, so from the start and through the years we have not overlapped into the field of fine arts. Our school system had a strong department of visual (and now audio) aids, so there is no duplication in projection or audio material in our lending department, which circulates thirteen hundred portable exhibits for school use.

Indianapolis also has a modern new observatory with an educational department, so our museum is one of the few with no planetarium. Our staunch adherence to the policy of not overlapping services is appreciated by our fellow institutions and educators, and, we believe, allows us to serve children better in our special area of broad social culture.

hildren's Museum

For financial support, emphasis was from the beginning placed on membership. No privileges go with membership except that adult members vote for trustees. Events are open to any child, member or not.

Junior membership dues in 1925 were set at only twenty-five cents annually, and this fee has never been changed. Our annual child enrollment is 35,000. Each of the one hundred public schools in the city and most of those in Marion County has an enrollment (we avoid use of the terms campaign or drive) which lasts one week in early autumn. Every classroom displays an attractive poster reading "Visit and Join Your Children's Museum." Each principal appoints a teacher to serve in that school as chairman for the membership in that building, and to post calendars, make announcements, and generally act as liaison for the pupils and teachers during the school year. During the week-long enrollment of children, between sixty and seventy per cent of our Indianapolis public school teachers join, most of them at the minimum one-dollar fee.

Other classes of annual membership range to \$100 a year, with life members paying a single \$500 fee. The latter fee is always made a part of the endowment fund, which is invested by the trust department of a bank.

We recognize that in this decade membership that includes one- and five-dollar fees is perhaps unsound; but each year at renewal time it is gratifying to see that many citizens move into higher brackets, until now the ten- and twenty-five-dollar members outnumber one- and five-dollar members (except teachers). All forms of dues make up one-third of our annual budget.

Increased attendance, expansion of our physical plant, and rising costs proved that a private museum could not rely solely upon membership for money, so several years ago legislation was sought to allow school systems to make annual grants. Our trustees wrote the legislative bills for "permissive" grants which, in their opinion, are better accepted by the



Architect's rendering of the addition to the Children's Museum of Indianapolis, connecting two existing structures.

authorities than arbitrary ones, and also stimulate the museum administration to keep abreast of services and exhibitions. School grants, like memberships, stay in the general ratio of one-third of the budget. When one state legislator was approached by a trustee on voting for the bill, he said, "Why, voting against the Children's Museum would be like voting against Santa Claus."

The third source of support is in local foundations. A few years ago the leading foundation in Indianapolis supplied the last one-third of our annual budget, and with this example a few smaller foundations have followed. Curiously enough, though the budget increases each year, the 1/3-1/3 ratio stays pretty well in balance, and the aim of the administration is to hold as nearly as

Financing a Private Children's Museum

possible to this balance. It is our experience that in appealing for new members, foundations and grants must be equalized by the one-third from private support. Foundations and tax bodies have not made the suggestion, but we believe it to be a strong factor in securing new members.

In 1958 we received an unexpected gift exceeding seven hundred thousand dollars, which has gone into endowment. Income from this sum made a substantial increase in the budget for operating expenses, and encouraged the Board of Trustees to undertake the construction of a new wing. It was not necessary to use any of this income for operating expenses until the new wing opened.

With all the demands for contributions being levied in 1960 in a city of a half-million population, and with the fanfare of national election year, the trustees faced the decision of whether to employ a professional fund-raising organization or to do it themselves. They took the latter course, having faith in the solidarity of our supporting membership. One hundred members agreed to solicit the necessary third-of-a-million dollars, and at this time more than \$315,000 has been secured or pledged. The record of one per cent of solicitation, largely for printing, is remarkably low. The new wing, which more than doubles existing space, is due to be opened to the public in April of 1961.

It is important for a museum to reach the public constantly with news of its activities, special exhibits, membership enrollment, and the like. Newspapers, radio, and television must be utilized, but there are other media which can be very helpful. The Indianapolis Children's Museum issues a twopage or four-page leaflet twice a year at the time of semester changes, listing coming programs, Girl Scout badge classes, announcing new exhibits, and the like. Club and trade periodicals list our events in their monthly calendars. The Welcome Wagon distributes to Indianapolis newcomers one thousand copies a month of a four-page leaflet prepared at the museum. It describes all of our services, hours open to the public, and extends a cordial invitation to make family visits. The Chamber of Commerce issues city maps and informative leaflets for travellers, and the Children's Museum is always listed with its address, hours, and coming events.

Another means of acquainting the public with our facilities is a Sunday afternoon gathering known as the family hour. The parents' organizations of schools arrange to meet here—parents, teachers, and pupils—on a given Sunday from two to five o'clock. No program is offered, only the opportunity to view the galleries and enjoy a social hour with neighbors. When all city schools take advantage of the family hour, we can cover the city in the course of three years, spreading knowledge of the museum through every neighborhood.

A means of keeping our work before the attention of school people is to have, each October, a luncheon honoring new principals of city and county schools and other new school officials. The luncheons are held in our museum on the day of the monthly board meeting, with trustees and staff members as hosts. After the meal and explanatory talks to the guests, they are taken on a tour of the building by staff members, each of whom explains his phase of museum work, particularly as it relates to school groups. This gives each newly appointed principal a first-hand familiarity with the museum.

These luncheon meetings have proved to be so successful that now, periodically, we invite foundation heads at another time in the year, and at a third luncheon we entertain key men in industry, business, and the press.

Most board members attend nearly every meeting. The meetings are kept as lively and as short as possible by the mailing to all trustees before the board meeting of the director's monthly report, the minutes of the previous meeting, and a financial statement. Luncheon meetings are held monthly.

Members of our governing board of fifteen are not chosen for their wealth or for "old names" or because of prestige. Nor is the board balanced by having racial, religious, or geographical segments

The oldest gas-propelled car, built in 1891 in Indianapolis by Charles Black, is a feature of the Transportation Gallery.



of our city represented. The yardstick has always been, "Does this person really believe in a museum especially for children? Will he work for its furtherance and give of his time, and does his profession or business permit him time to attend meetings regularly?"

The Children's Museum Guild is a volunteer organization whose membership is limited to sixty active young women who meet an annual quota of 35 hours of service annually for eight years, after which they retire to an associate list, when no specified service is required of them. Our experience, however, is that, because of their close interest, many associate members continue their active service.

The Guild is in its twenty-eighth year. The entire membership is divided into many committees to aid the professional staff in our various services, and to raise funds for the Museum by presenting outstanding social events. Guild funds are not used for general operating costs but are directed toward buying special equipment, financing visiting foreign docents, subsidizing the few paid speakers or entertainment that we present to children on out-of-school time, and similar projects. Orientation courses in the museum are given to all new Guild members. This, and the selective manner in which new members are chosen, makes this group a highly respected addition to our museum family.

The original policy of the founders was that this museum was to be completely child centered, and no deviation has been made from this line. The time and energy of a staff can be wastefully dissipated if every collecting club is allowed to hold night meetings in the building or to present collections and displays of its own adult pursuits. Concentrating the efforts of the staff upon children is more important to us than achieving a big attendance by allowing adult clubs to use the museum.

In presenting our exhibits and programs to the public, our policy is to make no charge for admission. All clubs and classes are free, so that our appeal is to the interested child rather than merely the child whose parents can afford a fee. This never means, however, that we lower our exhibit and program standards. With our extensive collections, our aim is to interest all levels.

Founders of a new museum find it a great temptation to accept everything that is offered for their beginning collection. In a very short time, such



Genuine artifacts are shown with sketches of their modern counterparts, creating an effective display without words.

a mass of material will accumulate that it is hard to take care of and harder still to catalogue. But it is most important that, from the first, scrupulously complete and accurate records be kept. Future staff workers will be baffled and much time will be lost if material is carelessly catalogued. Furthermore, members of the community will give their treasures to the local museum only if they know that material is well cared for; they will give to the degree of their respect for the museum.

In the beginning of a museum's life, it is almost impossible to avoid accepting loans, but since its very early days this museum has not accepted material on loan, except when we request specific known material for a short-time exhibition to augment our own collections. A legal agreement in simple printed form is used when accepting gifts of material for the museum.

Although the Indianapolis Children's Museum enjoys the closest relationship with press, radio. and television, we recognize that in the final analysis the best possible public relations are created by word of mouth. No exhibit, program, or service is promoted as a publicity vehicle; it must be presented solely to further the education of the child. These are our objectives: to acquaint children with the world of nature in the natural history section; to imbue them with sympathy and understanding for nations and peoples in our ethnographic galleries; and to show them how far we have gone down the road of national progress in our presentation of the historic exhibits of our own land. We believe in and practice the policy that the visitor must always be made to feel welcome in an atmosphere of cordiality and beauty when seeking knowledge through exhibitions. If you succeed in this, the public will follow with wholehearted support.



A young San Francisco falconer prepares to release her trained bird at the Josephine D. Randall Junior Museum.

ABOUT THE AUTHOR: Bert Walker, Curator of the Josephine Randall Junior Museum of the San Francisco Recreation and Park Department, was born in Vallejo, Calif., in 1904. His early training was in the field of Civil Engineering, and he served on the engineering staff of a major commercial firm. The outdoor nature of much of this work led to a strong interest in natural history, prompting him to take extension courses in the subject at the University of California Extension. In 1932 he became Naturalist at the High Sierra Camp of the San Francisco Recreation Department, and later established a natural history museum there. He returned to San Francisco in 1936 to plan the present Junior Museum, which opened the next year.

A Municipal Child

To a child, the whole world from sea to outer space is his to explore. From searching, questioning, and studying he learns to interpret and understand the meaning of what he sees—the world in which he lives. By uncovering for himself the wonders of nature and science, he experiences the joy of discovery. Today, more than ever before, it is important to encourage and guide young people to develop their potential, as well as expand their existing interests in arts and science." This statement was adopted by the San Francisco Recreation and Park Commission as the purpose of the Josephine D. Randall Junior Museum.

The Museum began operations in February, 1937, under the direction of the San Francisco Recreation Department. The program, started in one wing of an old wooden building, met with immediate success, and it soon became necessary to use the entire building. New activities were added, showcases were borrowed, and exhibit space expanded. As the Museum's material increased in value, the fire hazard became a serious problem. The building, a temporary structure, was a veritable firetrap, making it difficult to obtain good loan exhibits. Much of what might have been donated to the Museum was lost because of inadequate protection.

Early in the development of the Museum, the Recreation Commission began to realize the necessity for a better location, better housing, and greater opportunity for outdoor activities. In 1941 the Corona Heights area was set aside as a permanent location for the Junior Museum. This site, containing more than fourteen acres, was selected because of its central location, making the Junior Museum a city-wide activity, available to all the young people of San Francisco.

One of the most important factors considered in selecting Corona Heights was the value of its natural features. The rugged terrain and rock formations were of great interest, and with proper land-scaping could be developed into an area for outdoor nature studies. Here was a spot in the very heart of the city, easily accessible, where young people could be safe and away from highway traffic and noise, to spend a happy day in the country. In 1947, the people of San Francisco voted money to improve the recreation facilities within

Museum

the city. Included in this bond election were the funds for a new Junior Museum building to be erected on Corona Heights. After considerable delay, including the consolidation of the San Francisco Recreation and Park Departments, the building was completed in October, 1951.

When the Museum first opened in 1937, it was called the San Francisco Junior Recreation Museum. In 1951, when the location was moved to Corona Heights, the name was changed to the Josephine D. Randall Junior Museum, in honor of Miss Randall, who, as Superintendent of Recreation, was the major force in the early development of the Museum.

The present physical plant consists of a main exhibit hall, an auditorium, and several activities rooms and workshops.

The main exhibit hall serves as a gathering place for school classes and other visiting groups. Here they receive a welcome and an introduction to the Museum and its program. This room houses exhibits which are general in aspect and related to the Museum's activities.

Adjacent to the exhibit hall is the auditorium with a seating capacity of 240. It is equipped with a sloping floor, fixed seats, and acoustical plaster which is a boon to speakers facing children's groups. Special events and demonstrations are held here. Free motion pictures related to science, travel, industry, and commerce are offered on Saturdays during the school term, and daily during the summer vacation.

As the purpose of the Museum program is participation, the focal points for children are the various workshops of the Museum. Largest and most important of these is the natural science room. This is divided into life science and earth science.

Live specimens in cages, aquariums, and terrariums are the main attractions in the life science section. After proper orientation, children become members of the Junior Naturalist Club and assist in the care, feeding, and training of the animals. Teachers and group leaders may borrow animals for short periods of time for classroom or group meeting work. The Museum does not have an animal lending library. Insect life, botany and forestry are also included in the life science program, and exhibits on these subjects are maintained in the science room.

There are three laboratories in this section. One is used for studying mammals and birds; in another, fish, amphibians, and insects are reared in aquariums and terrariums; and in the third, older students conduct studies on the feeding and care of young reptiles.

The earth science section deals principally with geology. Rock, mineral, and fossil collecting, and membership in the "Rockminors" Club are the main objectives. The Museum has a fine study collection of rocks and minerals available to serious students in these fields. An index fossil collection of the San Francisco Bay area is one of the Museum's prized possessions. It was prepared by a group of graduate "Rockminors" during their paleontology studies at the University. One of these boys is now a geologist with a large oil company. Another in the same company is doing research in a new field, fossil pollen. A third is on the staff of the California Division of Mines.

There are two laboratories in the earth science section—one for chemistry and one for lapidary. The chemistry room is used principally for the chemical and blowpipe tests in the identification

A Municipal Children's Museum

of minerals. The lapidary room is equipped with grinders, polishers, and a diamond saw for cutting. Rock polishing, originally intended as an added attraction for advanced geologists, has actually become more important as an introductory activity. Beginners come in "to shine a rock," a pastime of little interest to the serious "Rockminors."

The east wing of the Museum houses the arts and crafts activities. There are separate rooms for art and ceramics. These activities are very closely related to the natural science program. A greater interest in science can often be developed when it serves some useful purpose in a craft project. A maple leaf might retain its identity as a maple leaf, rather than become just a leaf, to satisfy a design. A flower, insect, or shell becomes more intimate if it can be handled and the form and shape observed. Plant, animal, and mineral, or combinations of these things, are natural resources supplying the media and materials for art and craft work. A fern, a web, or a waterfall may supply the motif, and nature becomes a source of inspiration in creative art.

The art room contains the necessary easels, tables, and tools for drawing, painting, paper sculpture, linoleum cutting, and related activities. There is an exhibit case for the display of various artifacts related to the culture of man. The exhibit is designed to furnish a background for the art program and is changed frequently.

The ceramics section is equipped with wedging tables, kick wheels, a damp room, a drying room, and a kiln. There is ample opportunity for creative work, and here again inspiration and help are provided by the close relationship to the natural science program. Examples of primitive, ancient, and modern pottery are observed and discussed. Experimentation with clays and glazes is encouraged. Clay from the cliffs adjacent to the Museum has been successfully worked and fired. Chemistry and geology are fields to explore, as formulas and minerals are essential to good pottery.

The model-building room, wood shop, and metal shop are located in the west wing of the building. These shops are equipped with the necessary power tools for a wide variety of work. Their use is restricted to older students with previous training and experience.

The mechanic, experimenter, or "gadgeteer" makes parts for radio-controlled aircraft, model

railroads, or photographic equipment. The skindiver turns out an accurate depth gauge for his hobby. An amateur planetarium builder needs help to run a thread on an odd-size shaft. Such are the activities of the metal shop.

In the wood shop, the naturalist handy with tools makes his own collecting and mounting equipment. He may also build aquariums, terrariums, and cages for live animals, or construct display cases or travs for his specimens. A Cub Pack builds bird houses as a group project. Campfire Girls use the wood shop for making beadlooms to be used in a later activity in the arts and crafts room. Girl Scouts and Boy Scouts work at projects in wood related to their merit awards. The study of woods, lumbering, and forestry practices, both good and bad, is part of this program. Conservation, fire prevention, and watershed protection are topics of conversation as work proceeds. Obviously, these shops are very helpful in the preparation of exhibits and displays for the Museum, and children take an active part in this work.

Model airplane building is one of the most popular activities in this section. Experience has shown that the beginner will often start his model-building with a precut wood or preformed plastic kit. From these he will assemble a replica of a full-scale airplane. This serves as an introduction to the subject and is an aid in establishing a background of aviation history and development.

With most boys the primary interest in building model airplanes is to fly them. As soon as possible the builder should be encouraged to attempt simple designs of flying models in which the invisible factors influencing flight have been worked out beforehand. He may then be advanced through progressive stages until he has sufficient knowledge to incorporate aeronautical theories into model airplanes of his own design. Model airplanes that fly are not toys, but are scientific experiments or demonstrations. Knowledge of the physical laws involved is essential to the designer and builder, and the successful flight is a real achievement.

The optical shop located in the basement of the Museum is a recent addition. It is operated by the San Francisco Amateur Astronomers, who own the equipment. Evening activities, supervised by an adult member of the Club, are offered to high school students interested in grinding mirrors and building telescopes.



Older students are permitted to care for Museum reptiles.

The Golden Gate Model Railroad Society is in the process of constructing an H.O. scale-model railroad layout as a permanent exhibit in the Museum. This layout will depict the history and industry of Northern California. Woodburners, followed by steam and diesel locomotives, will move everything from old time truss-rod freight cars to modern streamliners. Shay, Heisler, and Climax engines will handle the mining and logging operations, and the colorful narrow gauge will add its story to the picture. Plans also include a test bench and tracks where Club members will conduct a model railroad clinic for future engineers.

Recently the Museum's Auxiliary set up funds in the form of a scholarship to provide for the preparation of an exhibit on the culture and family life of the Indians of Northern California. This work was undertaken by an anthropology graduate from the University of California. He has been busy for the past four months collecting and preparing the material for it, and expects to have it completed by February. The need for such an exhibit in San Francisco has long been expressed.

As with most progressive museums, there are plans for the future. The original bond issue provided only for the building and the landscaping of the immediate area. Development of the remainder of the site is still to be accomplished. Included in this future development are outdoor activities areas and nature trails. Native plants will be used in landscaping, and plantings will be grouped in vegetation zones similar to those found in northern California. It is the desire of the Museum to expand its live animal exhibit and move the entire section outdoors. An open-air shelter with cages and flight areas, landscaped to resemble natural habitats, is in the planning stage.

A forest nursery is also contemplated, in which children will grow native trees and shrubs from

seeds and cuttings. This work would follow regular nursery practices and be a part of the botany and forestry program of the Museum. Children enjoy experimenting with soils and plants, but in their enthusiasm over estimate their own capacity. With proper space, equipment, and guidance, most of these attempts at scientific research could be turned into successful experiments with gratifying results.

The science and crafts activities of the Museum are designed to appeal to children of fourth grade level and over. This is the age recommended by educators at which children are eager for knowledge and begin to develop a sustained interest in productive work. While younger children are welcome to visit the Museum to see the animals, exhibits, movies, and special events, we do not attempt an activities program for them. Participation in museum work is planned on a long-term, progressive basis requiring a longer interest span than is usually possessed by younger children.

While the program of the Museum is world-wide in scope, great emphasis is placed on the natural history of Northern California. Clamoring for the attention of junior naturalists are biotic communities from tide pools to glaciers, and from giant forests to deserts. There are National Parks and Forests, State Parks and Wilderness areas to visit, many of them within one day's travel from San Francisco. The Junior Museum follows the intent of its purpose when it encourages the children of San Francisco to see and understand these natural wonders and to learn to love and protect them.

Avoidance of such terms as "classes" and "teaching" in this article is intentional. The Josephine D. Randall Junior Museum is a recreational activity utilizing the leisure time of children in the pursuit of purposeful hobbies. Contacts and experiences are preferred to lessons. The Museum thus provides opportunity for that most important field of education, teaching oneself.

A dedicated ceramic artist operates an art studio kick wheel.





Preschool children take turns operating all of the devices at the entrance to the Junior Gallery and Creative Arts Center of the William Rockhill Nelson Gallery of Art in Kansas City, Missouri.

ABOUT THE AUTHOR: James E. Seidelman, Education Director and Director of the Junior Gallery and Creative Arts Center at the William Rockhill Nelson Gallery of Art & Atkins Museum of Fine Arts in Kansas City, Mo., was born in that city 34 years ago. He received his art education training at the Kansas City Art Institute, Colorado State College of Education, the University of Kansas. Formerly Director of the Young People's Art School at the Kansas City Art Institute, he came to the Nelson Gallery in 1952 as Director of Education. Largely responsible for the organization and planning of the new Junior Gallery, Mr. Seidelman also directs the Creative Arts School, exhibitions in the Junior Gallery, gallery tours, and the Saturday Feature Program. He will also head the new children's library in the Nelson Gallery, now being planned. He is Chairman of the Museum Committee of the National Art Education Association.

A Junior Gallery W

The increased interest all over the country in establishing Junior Galleries within art museums is gratifying to us because our own Junior Gallery and Creative Arts Center is becoming more and more important to the people in our community as well as in neighboring cities and towns. Starting 27 years ago, the Nelson Gallery has built an educational program in which we take great pride. Originally the program was operated in a "collection of rooms." Display cases and panels, borrowed from the main gallery, were scaled for adult viewers. Children often had to stand on tiptoe to see exhibits. But, even then, the idea behind the program of education was to teach children to look at art, to explore it, and to appreciate it. Children were encouraged to use the adult museum as they grew into an understanding and appreciation of it and its services.

Today our dream of a complete Junior Gallery and Creative Arts Center, with an educational program for children from 3 years to 16, is coming true at the Nelson Gallery of Art. Just one year ago the initial grant of \$5,000 for a Junior Gallery came from the Westport Garden Club of Kansas City, Missouri. During the past seven years the Westport Garden Club has been closely associated with the Gallery. Their interest in the educational program stems from the thought that it is only with the guardianship of the youth of today that nature, beauty, and art will be preserved. The purpose of the gift of the Westport Garden Club is well expressed in the words on the inscription at the entrance to the Junior Gallery "that youth may participate in the creative force transforming nature into the world of art."

Dedication ceremonies of the Junior Gallery took place on the 25th anniversary of the Junior League's work with the educational department. Creative art classes for children and young people are just a part of the educational program in the Junior Gallery. Total attendance records show that 150,000 children attended the Creative Arts Center last year. Each month more than 400 preschool children attended classes weekdays, with 200 older pupils receiving instruction on Saturdays. 5,000 to 6,000 school children each month are taken through Nelson Gallery on scheduled tours endorsed and

n a Large Museum

required by the Board of Education. These tours are guided by members of the Junior League of Kansas City who, 25 years ago, organized a program to provide volunteer guide service to the school children of the greater Kansas City area. The guides are given an intensive training course each year by the curatorial staff of the Gallery, and their knowledge of the Gallery is current and thorough. Outlines are submitted and tests must be passed before assignments are given to conduct tours. The importance of these volunteer guides cannot be overestimated, and the service they give is recognized and appreciated by all.

School tours through the Nelson Gallery start with the third grade. We hear it is the most exciting day in the school year when these eight-year-old youngsters come to see the Indian collection. Dioramas, showing Pueblo and Navajo Indians at work making clay pots and weaving, bring the romance of Indian lore to life. The Oriental tour for fourth-graders takes them straight to the land

and customs of a people hard to understand. After their visual experience at the Gallery it's easier to remember how to spell "Kimono," and "Buddha" is no longer a foreign word. Introduction to the Far East culture at this age cultivates an early appreciation of the Oriental art forms. Fifth-grade children are ready for the painting tour-many times they recognize the painting and the artist before the guide starts to speak. Sixth-grade children come twice to the Gallery, with a sculpture tour in the fall and a Knights and Armor tour in the spring. They see documentary proof of Egyptian, Classical, Medieval, and Renaissance history, and relive the excitement and splendor of the Medieval ages among the life-size models of knights in armor. Our American heritage becomes more meaningful when seventh-grade students see period rooms from the earliest keeping rooms to elegant Civil War mansions in the Early American tour.

With the help of the Westport Garden Club and the Junior League we can now present our educa-



A teacher in the Creative Arts classes receives an eager response to a visual presentation of miniature barnyard animals.

A Junior Gallery Within a Large Museum



Wire, string and paste, with plenty of creative imagination, become animals in the Saturday papier-maché class.

tional program in a setting designed especially for children. To the children, the new Junior Gallery is like one big package of surprises. The excitement shows in their eyes the moment they walk through the door crowned with the sign, "Junior Gallery and Creative Arts Center." They seem to sense immediately that this is something designed especially for them, an area of their own at the Gallery.

A significant feature of the installation of the new Junior Gallery and Creative Arts Center is that no one asks why. Thousands of dollars have been spent on it (given by the Junior League, the Westport Garden Club, and the Friends of Art organization) and thousands more are needed. But no one questions the expense. It seems that everyone recognizes what the Junior Gallery can do for the younger generation of Kansas City.

We like to think of the Nelson Gallery of Art as a giant textbook of learning with the Junior Gallery as a primer. Here children and young people learn the basic principles of art and develop an art vocabulary. On the theory that a love of art develops through an understanding of it, we have arranged a junior painting gallery showing works in various media, such as paintings in oil and tempera, water colors and pastels, with a display in cases below of the materials the artists used. Children also are learning the secrets of creating sculpture through an exhibition "The Story of Sculpture"—a learn-it-yourself kind of show featuring displays of works representing all processes of sculpture from ancient to modern times.

The Nelson Gallery has over 15,000 original objects to give proof of 5,000 years of history. The Junior Gallery primer can take advantage of this monumental textbook to teach "by seeing" instead of by reading. Subject matter deals with painting, sculpture, architecture, and the decorative arts. All the color and glamour of childhood's heroes comes alive at the sight of stained glass, interesting tapestries, and knights in armor. Objects and paintings on display illustrate much more graphically the customs of the past than pictures in textbooks. In the adult gallery children are introduced to the leaders of the past, and the customs of their people, to get a better understanding of the men, women, and children who lived in the world before.

Children know they are headed for high adventure when they enter the Junior Gallery and Creative Arts Center. Six white telephones are in a row just inside the main door, and eager interest is shown as children listen to a welcoming voice. Peepholes, at a child's eye level, show color slides of paintings. Other peephole boxes, containing film strips, can be manipulated by turning a dial on the side. Children, for example, can take a trip to Egypt via a film strip to see ancient monumental sculptures, paintings on papyrus, and the decorated walls of tombs.

In the Creative Arts classes we start with the three-year-old. Preschool classes for children ages 3 to 5, are arranged in four ten-week sessions with the children coming to class one day a week. Classes are divided on six-month age levels. The atmosphere is relaxed and every effort is made to give the children creative experiences they will enjoy. Our interest is in developing art appreciation by exploring the masterpieces in the Nelson Gallery's magnificent collection, and by going on adventure walks through the landscaped grounds around the Gallery. We feel appreciation of art is just as important as introducing the children to materials such as paint, clay, chalk, and so on. There is no fear of ridicule or criticism when children are free to choose their subjects and to express their ideas.

The interest and enthusiasm of children in the preschool group carries over into the family, with parents and older brothers and sisters participating in various projects. Parents are urged to participate in the child's art program. Written material, suggesting ways to help the child create a greater appreciation of fine arts, is mailed to the parents.

Assignments, with informative sheets, are sent home to be worked out with help from the parents. Classes for parents are held concurrently with the children's classes to give a better understanding of the art program.

Children aged 5 to 16 come to Saturday classes in the Junior Gallery—again with four ten-week sessions offered. The scope of activities is varied to meet our present-day living, but all phases of art and appreciation of art are touched upon. With puppetry and marionettes, children learn indirectly the art of various periods in history through research in creating costumes, preparing original scripts, and developing stage sets. Appreciation of art masterpieces grows as young people study originals in the adult gallery before they start their own projects in sculpture and painting. Through such active learning—learning through participation—we build a concept that art is seeing, touching, and experiencing, as well as appreciating.

Since the inscription at the entrance of the Junior Gallery reads "that youth may participate in the creative force transforming nature into the world of art," classes are offered to correlate nature with art. For example, when classrooms are filled with masses of fresh flowers, it is easy for children to make flower arrangements and to create their own still-life paintings. We use fresh flowers for inspiration as well as such floral masterpieces in the adult Gallery as Jan van Huysum's "Flower Piece."

The interest of young people in the Creative Arts program leads to a desire for service. Consequently, a Museum Aide program was started for

Even the youngest are curious about painting equipment.



young people between the ages of 14 and 17, with training given in specialized fields to enable them to give guide service and help in the classrooms. Direct rewards of participation in the education program are the establishment of taste and ideals for these future citizens in the world of art.

The scope of educational activities includes adult groups. Through the service of a cultural group named "Friends of Art," guides are provided on request for general tours through the Nelson Gallery, and for special educational tours such as Oriental, classical sculpture, and language and art tours of foreign countries. This volunteer guide service has members able to interpret in French, German, Spanish, Italian, Hungarian, Czechoslovakian, Turkish, and Japanese. The Friends of Art volunteer guides realize that the role of educator is special and very important, and faithfully attend the training classes that are required before assignments are given. Even with the adult guide service we find the Junior Gallery is the beginning, since most tours start with the explanatory painting and sculpture exhibits.

When Francis Bacon, in the 17th Century, said, "Seek you first the good things of the mind; the rest will either be supplied or its loss will not be felt," he couldn't have known that in the 20th Century we are still striving toward that goal. Today, with understanding and appreciation of art becoming more and more important, we feel that there must be more emphasis on junior educational programs in the field of art. We must not overlook, however, that junior galleries need to be scaled to the size and needs of the growing child. Exhibition space, creative studios, classrooms, and display cases should all be designed and proportioned to most effectively stimulate the youthful imagination. All exhibits should be meaningful. They should be entertaining enough to capture the youthful imagination. And audio-visual devices should be used as much as possible to make a visit to the art gallery an exciting experience. With such a center, children will be encouraged to use the adult Gallery as they grow in understanding and knowledge.

I firmly believe that children are the key to the problem of developing greater public interest in our artistic heritage. If we see to it that our children grow up familiar with the cultural treasures that have been preserved through the years, we can be sure they will appreciate them all their lives.

Listings are limited by space to exhibitions of national interest. All material must be received six weeks before publication date and must include opening and closing dates and title of each exhibition.

CANADIAN

Montreal, Que., Museum of Fine Arts: "Mexican Art," Feb. 24-Mar. 26; "4th Biennial Exhibition of Canadian Ceramics," through April; "78th Annual Spring Exhibition," Apr. 7-May 7.

Ottawa, Ont., National Museum: "Canoes, Kyaks and Oomiaks,"

opened Feb. 15.

St. Catherines, Ont., Rodman Hall Arts Center: "A Picasso Retrospective in Prints," Apr. 5-25, AFA Traveling Exhibition.

Toronto, Ont., Art Gallery: "Ontario Society of Artists," Mar. 18-Apr. 16; "Four Canadians," Mar. 24-Apr. 24.

WESTERN

Colorado Springs, Colo., Fine Arts Center: "Contemporary Art Society," "Southwest Indian Musical Instruments," both through March.

Denver, Colo., Art Museum: "Own Your Own," Mar. 3-27; "Images of History," Mar. 12-May 21; "Annual 14-State Art Directors' Club Exhibi-

tion," Apr. 1-17.

Honolulu, Hawaii, Bernice P.
Bishop Museum: "Hall of Pacific Life." Fifty-four new exhibits on the physical geography and biology of the Pacific. Includes exhibits on the scientific exploration of the Pacific, conservation, and study facilities on mollusks and insects. Five years in preparation, the Hall opened on Feb. 1; new installation.

La Jolla, Calif., Art Center: "Paintings by U.C.L.A. Graduates," Mar. 1-28; "Annual Art Center Membership Exhibition," Mar. 2-26; "Sarah Robert, Paintings," Mar. 8-Apr. 19; "20th Century Anniversary Show," Mar. 30-Apr. 30; "Paintings by Dorothy Brown," Apr. 4-May 4; "Sheldon Kirby, Paintings and Constructions," Apr. 12-May 14.

Long Beach, Calif., Museum of Art: "Arts of Southern California-

CURRENT EXHIBITIONS

Color Indicates Permanent Installations

IX: Interior Design," "Paintings by Fran Soldini," "Sculpture by Kenn Glenn," all Mar. 5-26; "Fisher Collection," "Art from the Orient," both Apr. 2-30.

Los Angeles, Calif., County Museum: "Wildflower Paintings," Mar. 15-May 15; "Pieter Breughel Prints and Drawings," Mar. 22-May 7; "Recent Acquisitions, Textiles and Costumes," Mar. 22-June 4; "Paintings by Amedeo Modigliani," Mar. 29-Apr. 30.

Los Angeles, Calif., Municipal Art Gallery: "Association of Women in Architecture," Feb. 28-Mar. 26; "United Inventors and Scientists of America," Mar. 28-Apr. 23.

Los Angeles, Calif., Museum of Science and Industry: "Art Directors' Show," Feb. 21-Mar. 26.

Los Angeles, Calif., UCLA Art Galleries: "French Masters—Rococo to Romanticism," Mar. 6-Apr. 16.

Oakland, Calif., Public Museum: "Photographs by Robert Capa—I," Mar. 12-Apr. 9, Smithsonian Traveling Exhibition.

Phoenix, Ariz., Art Museum: "European Expressionists," "Japanese Dolls," "John Swope—Photographs," "Remington and Russell Show," all through Mar.; "Arnold Newman—Photographs," "Collectors Group," "Lasansky Prints," "Third Arizona Annual," all through Apr.

Phoenix, Ariz., Heard Museum: "The Hohokam, Prehistoric Desert Dwellers of Arizona," Apr. 1-May 31.

Roswell, N.M., Museum: "Paintings of Morris Graves," "Contemporary Prints from Jugoslavia," both through Apr.

San Francisco, Calif., California Academy of Sciences: "Seaweed," continuing. Morrison Planetarium: "Stories of the Stars," Feb. 14-Apr. 2; "What Holds the Universe Together?" Apr. 4-May 14.

San Francisco, Calif., M. H. de Young Memorial Museum: "Treasures from Woburn Abbey," Mar. 10-Apr. 2; "Society of Western Artists," Apr. 12-May 14.

San Francisco, Calif., Museum of Art: "German Graphic Art: Broadsides from the First World War," Feb. 21-Mar. 26.

San José, Calif., Rosicrucian Egyptian, Oriental Museum: "7th International Salon of Photography," Mar. 1-30; "Paintings by Richard G. Roberts," Apr. 1-30.

Santa Ana, Calif., Charles W. Bowers Memorial Museum: "Popular Photography International Exhibit," Mar. 4-18; "Chirique Pottery," Mar. 1-Apr. 30; "History of Orange County Law," Apr. 1-May 4.

Santa Barbara, Calif., Museum of Art: "Two Hundred Years of American Art," opened Mar. 4.

Santa Clara, Calif., de Saisset Art Gallery and Museum: "Work by Michele Cascella," Mar. 18-Apr. 23.

Santa Fé, N.M., Museum of New Mexico Art Gallery: "Photographs, Prints and Drawings in New Mexico," Feb. 19-Apr. 11; "Five Painters: Roswell," Feb. 4-Mar. 28; "Selections from Rental-Sales Collection," Feb. 11-Apr. 16.

Seattle, Wash., Art Museum: "Contemporary Ecclesiastical Exhibit," "Sara Roby Foundation Collection," "Christian Art," "Peter Foldes, Paintings," "Harry Bonath, William Cumming, Philip McCracken—Paintings and Sculpture," all Mar. 9-Apr. 2; "19th Annual International Photographic Salon," "Oriental Art, Seattle Art Museum Collections," both Apr. 6-30; "Gandharan Sculpture from Pakistan Museums," Apr. 6-30, Smithsonian Traveling Exhibition; "Aldrich Collection," Apr. 5-30, AFA Traveling Exhibition.

Seattle, Wash., Charles and Emma Frye Art Museum: "A Corporation Collects," Mar. 16-31, AFA Traveling Exhibition; "Folk Painters of the Canadian West," Apr. 2-21.

Tempe, Ariz., Arizona State University, School of Architecture: "Arts and Cultural Centers," Mar. 18-Apr. 16, Smithsonian Traveling Exhibition.

Tucson, Ariz., Arizona State Museum: "Odd and Curious Forms of Money," Mar. 6-Apr. 9.

MIDWESTERN

Ann Arbor, Mich., University of Michigan, Museum of Art: "Americans—A View from the East," Mar. 1-31, Smithsonian Traveling Exhibition.

Austin, Tex., Texas Memorial Museum: "Texas Archaic." The central exhibit of a series devoted to this stage of Texas prehistory; new installation.

Bloomfield Hills, Mich., Cranbrook Academy of Art: "Form Givers at Mid-Century," Mar. 21-Apr. 10, AFA Traveling Exhibition.

Cherokee, Iowa, Sanford Museum: "Nature Paintings," Feb. 5-Mar. 22; "Annual Public School Art Exhibit," Mar. 26-Apr. 18.

Chicago, Ill., Art Institute: "English Lusterware," Jan. 14-May 14;

"Rugs by Robert H. Pemberton," Feb. 4-Apr. 2; "Photographs by Joseph Jachna, Thomas Knudston, David Rowinski, and Joseph Sterling," Mar. 10-Apr. 23; "The Arts of Denmark," Feb. 17-Apr. 2.

Chicago, Ill., McCormick Place Art Gallery: "Private Worlds," Mar. 19-Apr. 19, AFA Traveling Exhibition; "Paintings and Sculpture from the University of Illinois Collection," Apr. 6-30.

Chicago, Ill., Museum of Science and Industry: Animated Replica of the Dresden Nuclear Plant. Graphically demonstrates how kilowatts are produced from the atom in the actual 180,000-kilowatt plant; how Dresden's dual-cycle boiling water reactor operates; and how other important facilities, including fuel handling, turbinegenerator, and control room, operate; new installation.

Chicago, Ill., University of Illinois, Art Gallery: "Brasilia—A New Capital," Mar. 1-26, Smithsonian Traveling Exhibition.

Cincinnati, Ohio, Art Museum:

"Indian Sculpture," through Sept. 1; "Albert P. Strietmann Collection of Prints," Feb. 7-Aug. 31; "Antique English Silver Coffee Pots," Mar. 2-Apr. 2; "Twentieth Century Paintings from the Neuman Collection," Apr. 6-May 7.

Cleveland, Ohio, Museum of Art: "Ancient Art in Viet Nam," Mar. 7-

Apr. 9.

Columbia, Mo., University of Missouri, Department of Art: "The Baroque Illusion," Apr. 1-22, AFA Traveling Exhibition.

Columbus, Ohio, Gallery of Fine Arts: "Design in Packaging," Mar.

10-Apr. 10.

Dallas, Tex., Museum for Contemporary Arts: "Impressionists and their Forebears from Barbizon," Mar. 2-26.

Davenport, Iowa., Municipal Art Gallery: "Monet and the Giverny Group," Mar. 11-Apr. 5, AFA Traveling Exhibition; "Batiks by Maud Rydin," Mar. 18-Apr. 16.

Dayton, Ohio, Art Institute: "The Soules of Dayton," Mar. 24 May 14; "Sam Francis," Mar. 7-Apr. 2; "Robert C. Koepnick," Apr. 4-30.



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Dayton, Ohio, Art Institute: Ancient Greek Pottery. Three recently acquired pieces of Greek black-figure ware will be displayed in the newly installed gallery devoted to Classical and Pre-Columbian art.

Des Moines, Iowa, Art Center: "Fleischmann Collection," "Medical

Art." Mar. 17-Apr. 9.

Des Moines, Iowa, Junior Art Museum: Exhibition featuring the many facets of color. The scientific, emotional, symbolic, artistic, and practical use of color are included; new installation.

Detroit, Mich., Historical Museum: "Memorabilia of the Civil War." Feb. 7-Apr. 30; "How the Detroit Story is Told," Jan.-June 30.

Detroit, Mich., Institute of Arts: "The Lawrence Fleischman Collection of American Prints," Mar. 19-Apr. 23; "The Ruins of Rome," Mar. 21-May 7; "The Precisionists," Mar. 21-Apr. 23.

Flint, Mich., Institute of Arts: "French 20th Century Painting," Mar. 4-Apr. 9; "31st Flint Area Artists' Show," Apr. 11-28.

Fort Worth, Tex., Art Center: "Works by University of Texas Faculty Members," through Apr.

Houston, Tex., Museum of Natural History: Elephant and Dinosaur Exhibits. Recently renovated exhibits of the Dinosaur Diorama, done in miniature, and the family tree of Elephants and their Ancestors.

Jacksonville, Fla., Children's Museum: Florida Wildlife Exhibit; new installation.

Indianapolis, Ind., John Herron Art Museum: "American Illustrations," Mar. 5-26; "Fashions in Living: Designed for the Home," Mar. 19-Apr. 16.

Kansas City, Mo., William Rockhill Nelson Gallery of Art: "Prints by Munakata," Mar. 1-27, Smith-

CURRENT EXHIBITIONS

Color Indicates Permanent Installations

sonian Traveling Exhibition; "George Caleb Bingham Sesquicentennial Exhibition," Mar. 16-Apr. 30.

Milwaukee, Wisc., Art Center: "Aaron Bohrod," Feb. 25-Apr. 2; "Famous Likenesses," Mar. 2-Apr. 2.

Minneapolis, Minn., Institute of Arts: "The Young French Painters,"

Mar. 15-Apr. 9.

Minneapolis, Minn., University of Minnesota: "Major Paintings from the Whitney Museum of American Art," Mar. 15-Apr. 5, AFA Traveling Exhibition.

Minneapolis, Minn., Walker Art Center: "Hugo Robus Retrospective Exhibition," Mar. 27-Apr. 23, AFA Traveling Exhibition; "The Richard Brown Baker Collection," Apr. 2-May 7; "Edward Corbett," Apr. 9-May 7.

Omaha, Nebr., Joslyn Museum of Art: "Mauricio Lasansky Retrospective," Mar. 19-Apr. 2, AFA Traveling Exhibition; "American Heritage," Mar. 12-Apr. 16; "Arts and Cultural Centers," Mar. 19-Apr. 16.

Rochester, Minn., Art Center: "Hawaiian Children's Art," Mar. 13-Apr. 12, Smithsonian Traveling Exhibition.

San Antonio, Tex., Witte Museum: "12th Annual Texas Watercolor Exhibition," Mar. 12-Apr. 2; "31st Annual Local Artists Exhibition," Apr. 9-30.

Springfield, Mo., Art Museum: "Mies Van Der Rohe," Mar. 2-Apr. 10, Smithsonian Traveling Exhibition

St. Louis, Mo., City Art Museum: "Prints by Three St. Louisans," Feb. 7-Apr. 2; "Japanese Design Today," Mar. 1-26, Smithsonian Traveling Exhibition; "St. Louis Weavers' Guild," Mar. 3-26; "Young America," Mar. 8-Apr. 15; "St. Louis City Schools," Mar. 31-Apr. 30; "The Aldrich Collection," Apr. 1-30, AFA Traveling Exhibition; "Chiaroscuro Prints, 16th-18th Century," opens Apr. 5.

St. Paul, Minn., Science Museum: A complete skeletal mount of a North American rhinoceros (Diceratherium cooki); new installation.

Toledo, Ohio, Museum of Art: "Irish Architecture of the Georgian Period," Mar. 24-Apr. 16, Smithsonian Traveling Exhibition; "Prints in Sequence," opened Mar. 5.

Tulsa, Okla., Philbrook Art Center: "Albert Bloch," "Paintings by Young Africans," Mar. 7-31; "Perception and Visual Expression," Mar. 7-31, AFA Traveling Exhibition; "21st Oklahoma Artists Annual." Apr. 4-30.

Urbana, Ill., University of Illinois, Krannert Art Museum: "The Face of Mexico," Apr. 1-22, AFA Traveling Exhibition; "Contemporary American Painting and Sculpture," Feb. 26-Apr. 2.

Wichita, Kans., Art Museum: "Art of Japan," Mar. 8-26.

SOUTHERN

Athens, Ga., University of Georgia, Museum of Art: "Contemporary Paintings," "New Mexico Artists' Paintings," "Paintings by Robert Frieman," all through Mar., "Association of Georgia Annual," Apr. 8-30.

Atlanta, Ga., Art Association: "Georges Rouault: Miserere et Guerre," Mar. 5-25; "South Coast Art Show," Mar. 10-31; "2nd Annual Georgia Designer Craftsmen Show," Mar. 17-Apr. 23; "Paintings by Lamar Dodd," Mar. 18-Apr. 1.

Baton Rouge, La., Louisiana Art

Baton Rouge, La., Louisiana Art Commission: "Silk Screen Prints by Clay Walker," Mar. 5-31; "Louisiana College Art Student Exhibition," Mar. 12-Apr. 2; "A Tribute to Grandma Moses," Mar. 19-Apr. 9, Smithsonian Traveling Exhibition; "Photographs by Anne Plettinger," "John Grillo Painting," both Apr. 9-May 7.

Charleston, S.C., Gibbes Art Gal-

lery: "Art in the News: Creative Advertising," Apr. 3-22, AFA Traveling Exhibition; "Song of Spring," "Confederate Commemoration Exhibition," both Apr. 4-25.

Charleston, S.C., Greenville Museum of Art: "Young Artists of Africa," Apr. 1-22, AFA Traveling Exhibition.

Chattanooga, Tenn., George Thomas Hunter Gallery of Art: "Design in Germany Today," Mar. 1-31; "View—1960," Mar. 3-30, both Smithsonian Traveling Exhibitions.

Clearwater, Fla., Florida Gulf Coast Art Center: "Lithographs of Fantin-Latour," Mar. 8-30, Smithsonian Traveling Exhibition.

Columbia, S.C., Museum of Art: "Columbia Collects, IV," Mar. 5-26; "Carolina's College Art Annual," Mar. 12-Apr. 2; "Photography as a Fine Art," Mar. 19-Apr. 9; "Third Columbia Painters' Biennial," Apr. 9-May 14.

Columbus, Ga., Museum of Arts and Crafts: "Portraits by A. Henry Nordhausen," Mar. 19-Apr. 2; "Centennial of the War Between the States," Mar. 1-Apr. 28; "Ecclesi-

astical Sculpture," through Apr.

Coral Gables, Fla., University of Miami, Joe and Emily Lowe Art Gallery: "Piranesi Prints," Mar. 5-26.

lery: "Piranesi Prints," Mar. 5-26.
Fort Lauderdale, Fla., Art Center:
"Early Drawings by Toulouse-Lautrec," Mar. 7-26, Smithsonian Traveling Exhibition; "Faces and Figures in Oriental Art," "Gouaches by Lin-Fon-Ming," both Mar. 7-26; "Third Annual Hortt Memorial Show," Apr. 4-30.

Gainesville, Fla., University of Florida, Florida State Museum: "Primitive Peoples Today," "Present-day Seminole Life," both Feb. 1-Apr. 1.

Greensboro, N.C., Junior Museum; "Charles Darwin: The Evolution of an Evolutionist," Mar. 1-31; "Swiss Children's Paintings," Mar. 30-Apr. 20.

Huntington, W. Va., Huntington Galleries: "Third International Hallmark Awards," "Cabell County Schools," both Mar. 12-Apr. 2.

Key West, Fla., Martello Gallery and Museum: "Paintings by William Henry," Mar. 21-Apr. 16.

Louisville, Ky., J. B. Speed Mu-

seum: "Five Centuries of Drawing," Mar. 1-22; "The Quiet World," Mar. 8-28; "The Bible: Chagall's Interpretations," Apr. 9-29, all AFA Traveling Exhibitions; "Sterling Silver Flatware," Mar. 11-31, Smithsonian Traveling Exhibition; "1961 Louisville Art Center Annual Exhibition," Apr. 1-30; "Brasilia—A New Capital," Apr. 8-30.

Memphis, Tenn., Brooks Memorial Art Gallery: "Sixth Annual Mid-South Exhibition of Paintings," "17th Century European Porcelain," "Glass from Around the World," "Hawaiian and Polynesian Art," all through Mar.

Miami, Fla., Museum of Modern Art: "Paintings and Sculpture by Wladyslaw Popielarczyk," Mar. 19-Apr. 8; "Collages by Eden Hodara," Apr. 9-29.

Montgomery, Ala., Museum of Fine Arts: "Civil War Drawings—I," Mar. 14-Apr. 9, Smithsonian Traveling Exhibition.

Nashville, Tenn., George Peabody College For Teachers: "Design for You and Profit," Feb. 21-Mar. 31.

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CURRENT EXHIBITIONS

Color Indicates Permanent Installations

Museum of Art: "Masks and Masquerades," Feb. 7-Mar. 31.

Newport News, Va., Mariners Museum: "14th International Annual Exhibition of Marine Photography," Mar. 19-Apr. 17.

Palm Beach, Fla., Society of the Four Arts: "Junior Photography Exhibitions," Apr. 8-23.

Richmond, Va., Valentine Museum: "Annual Costume Exhibition." Mar. 8-Apr. 30.

Richmond, Va., Virginia Museum of Fine Arts: "Virginia Artists, 1961." Mar. 17-Apr. 3.

Sarasota, Fla., John and Mable Ringling Museum of Art: "17th Century Neapolitan Paintings," Mar. 4-Apr. 4.

Savannah, Ga., Telfair Academy of Arts and Sciences: "Photographs of Icelandic Art," Mar. 1-31; "Paintings by Lamar Dodd," Apr. 5-20.

Tallahassee, Fla., Florida State University, Department of Art: "The Hudson River School," Mar. 15-Apr. 5; "Two French Realists: Callot and Daumier," April 1-22, both AFA Traveling Exhibitions.

Tampa, Fla., Art Museum: "Achievement in the Building Arts," Apr. 1-22, AFA Traveling Exhibition

West Palm Beach, Fla., Norton Gallery and School of Art: "Florida Artists Group Exhibition," opens Apr. 7.

EASTERN

Albany, N.Y., Institute of History and Art: "The Bible: Chagall's Interpretations," Mar. 6-26, AFA Traveling Exhibition; "Philip Smeltzer and Frank Kysor—Watercolors," Mar. 7-Apr. 2; "Work by Members of the American Institute of Decorators," Mar. 28-Apr. 16.

Allentown, Penna., Art Museum: "Abby Aldrich Rockefeller Folk Art Collection," Mar. 20-Apr. 17, AFA Traveling Exhibition.

Baltimore, Md., Walters Art Gal-

lery: "The Story of the Crucifixion," Mar. 26.-May 14; "17th Century French Painting," Apr. 1-June 11.

Binghamton, N.Y. Roberson Memorial Center: "Ceramic National Exhibition," Feb. 22-Mar. 26; "Exhibition of Art," Apr. 9-23.

Boston, Mass., Children's Museum: "Italian Fiesta," Mar. 31.

Boston, Mass., Museum of Fine Arts: "New England Embroideries," through April 12; "The Passion according to Martin Schongauer," Feb. 15-Apr. 15.

Brooklyn, N.Y., Museum: "Mastters of Contemporary American Crafts," Feb. 14-Apr. 23; "International Watercolor Biennial," opens Apr. 11.

Burlington, Vt., Robert Hull Fleming Museum: "The Technique of Fresco Painting," Mar. 26-Apr. 16, Smithsonian Traveling Exhibition

Cambridge, Mass., Harvard University, Fogg Art Museum: "Shaker Drawings," Mar. 29-Apr. 18,

East Hampton, N.Y., Guild Hall: "The Long Island Indian—Past and Present." Mar. 17-Apr. 2.

Hagerstown, Md., Washington County Museum of Fine Arts: "Religious Paintings by Helen Frank," Feb. 26-Apr. 2; "29th Annual Exhibition of Cumberland Valley Artists," Apr. 5-30.

Hartford, Conn., Wadsworth Atheneum: "Drawings, Sculpture, and Collage," Feb. 28-Apr. 23.

Huntington, N.Y., Heckscher Museum: "6th Annual Long Island Aritsts' Exhibition," Mar. 19-Apr. 16; "American Paintings,"—Apr.

Manchester, N.H., Currier Gallery of Art: "Dynamic Symmetry," Mar. 22-Apr. 19.

Montclair, N.J., Art Museum: "Hina Matsuri—The Japanese Girl's Doll Festival," "Paintings from the Permanent Collection," both Feb. 26-Mar. 26; "Arts and Flowers Festival," Apr. 2-23.

Newark, N.J., Museum: "Our Changing Skyline," through Mar. 30; "Alaska and Hawaii," opened Mar. 2; "19th Century Master Drawings," opens Mar. 16.

New Haven, Conn., Yale University Art Gallery: "Recent Acquisitions." Jan. 12-Mar. 26.

New Haven, Conn., Yale University Art Gallery: The Trumbull Room. American Revolution paintings of John Trumbull are featured in the renovated and relighted gallery.

New Haven, Conn., Yale University, Peabody Museum of Natural History: "A Child Looks at the Museum," Mar. 11-Apr. 1, Smithsonian Traveling Exhibition.

New London, Conn., Lyman Allyn Museum: "American Landscape, 1790-1890," Feb. 26-Mar. 26; "Young People's Art Show," Apr.

New York, N.Y., American Museum of Natural History: "The Career of Charles R. Knight," through Apr. 9. Hayden Planetarium: "Our World and the Moon," Feb. 28-May 1.

New York, N.Y., American Museum of Natural History; Hall of the Biology of Man. One of the most comprehensive exhibitions of its kind; represents fifteen years of planning. A presentation of organic man in a two-part exhibition; considers man's place in the process of evolution, his prehistoric ancestors, and his relation to other forms of animal life; new installation.

New York, N.Y., Asia House: "Han Art," Feb. 9-Mar. 26.

New York, N.Y., I.B.M Gallery: "Research in IBM," Mar. 13-31; "Pratt Institute Exhibition," Apr. 10-28.

New York, N.Y., Metropolitan Museum of Art: "Italian Drawings— Masterpieces of Five Centuries," Mar. 2-Apr. 2, Smithsonian Traveling Exhibition; "The Splendid Century," Mar. 8-Apr. 30; "Italian Prints of Four Centuries," Feb. 3-Apr. 30.

New York, N.Y., Museum of the City of New York: "A Century of Costume: 1795-1895," "Furniture of the 1850's," both through Mar.

New York, N.Y., Museum of Contemporary Crafts: "Modern Mosaics of Ravenna," Mar. 30-May 14, AFA Traveling Exhibition.

New York, N.Y., Museum of Modern Art: "Max Ernst Retrospective," Mar. 1-May 7; "Norbert Kricke," Mar. 2-Apr. 2; "Edward Steichen Retrospective," Mar. 29-May 21.

New York, N.Y., Museum of Primitive Art: "Art Styles of the Papuan Gulf," Feb. 15-May 7.

New York, N.Y., National Academy Galleries: "American Watercolor Society: 94th Annual Exhibition," Apr. 6-23.

New York, N.Y., National Institute of Arts and Letters: "Candidates for Art Awards," Mar. 11-26.

New York, N.Y., New-York Historical Society: "It Paid to Advertise," continuing; "A Nation Divided: 1861-1862," opens Apr. 4.

New York, N.Y., Riverside Museum: "National Society of Painters in Casein," Mar. 5-26; "Henry Botkin—Paintings," "Rhys Caparn—Sculpture," both Apr. 2-23.

New York, N.Y., Scalamandré Museum of Textiles: "Modern Printed Textiles," Mar-Apr. 30.

New York, N.Y., Solomon R. Guggenheim Museum: "Paintings from the Arensberg and Gallation Collections of the Philadelphia Museum of Art." opened Feb. 7.

New York, N.Y., Whitney Museum of American Art; "Maurice Prendergast Exhibition," Feb. 22-Apr. 2; "The Theatre Collects American Art," Apr. 10-May 16.

Norwich, Conn., Slater Memorial Museum: "Paintings, Sculpture and Drawings," Mar. 4-25; "Retrospect of European Painting," Apr. 4-23.

Philadelphia, Penna., Academy of the Fine Arts: "Annual Fellowship Exhibition of Paintings, Sculpture and Graphics," Mar. 11-Apr. 9; "Art Teachers' Association Annual," Apr. 13-May 7. Philadelphia, Penna., Academy of Natural Sciences: "Artforms in Nature—The Paintings of Erik Hans Krause," Jan. 15-Apr. 15.

Philadelphia, Penna., Art Alliance: "William Zorach—Watercolors and Drawings," "Miro's Books," Mar. 9-Apr. 9.

Philadelphia, Penna., Commercial Museum: "Contemporary Italian Drawing and Collage," "The New Generation in Italian Art," both Jan. 1-Apr. 2; "The Work of Nivola," Feb. 8-Apr. 2, all AFA Traveling Exhibitions; "Festival of Italy," Jan. 21-Mar. 27; "Children's Art from Italy," Feb. 1-Apr. 16; "Italian Fabrics," through Apr. 2, both Smithsonian Traveling Exhibitions; "Italian Renaissance Textiles," through Mar., Scalamandré Traveling Exhibition.

Pittsburgh, Penna., Carnegie Institute, Department of Fine Arts: "Egon Schiele," Mar. 3-Apr. 2; "Associated Artists' 51st Annual Exhibition," Mar. 10-Apr. 20; "The Architecture of Fred Scheibler," Mar. 30-May 7.

Pittsburgh, Penna., Carnegie Museum: "Call of the Wild." Mounted specimens reinstalled with new backgrounds. Includes Muskox, Mandrill, Ibex and Leopard Dioramas.

Pittsfield, Mass., Berkshire Museum: "Stage Designs by Robert Boland," "1960 Popular Photography International Contest," both Mar. 1-31.

Rochester, N.Y., George Eastman House: "Seven Contemporary Photographers," Feb. 1-Apr. 1.

Rochester, N.Y., Museum of Arts and Sciences: "Freedom to Learn: Women's Education, 1861-1921," Feb. 28-Sept. 30; "The Magnificent Enterprise: Education opens the Door," through Mar. 21, Smithsonian Traveling Exhibition.

Scranton, Penna., Everhart Museum: "Paintings by the National Association of Women Artists," Mar. 5-27.

Springfield, Mass., George Walter Vincent Smith Art Museum: "The Little International," Mar. 5-26; "Thai Paintings," Mar. 26-Apr. 23; Smithsonian Traveling Exhibition; "Artist's Guild of Springfield," Apr. 2-23.

Springfield, Mass., Museum of Fine Arts: "12th Annual Exhibition of Contemporary Realistic Works of Art." Mar. 12-Apr. 9.

Staten Island, N.Y., Institute of Arts and Sciences; "Italian Master Drawings from the Collection of Janos Scholz," Feb. 12-Apr. 2; "Archaeology on Staten Island," through Mar. 31.

Stony Brook, N.Y., Suffolk Museum: "Gun Show," Mar. 25-July 4.
Syracuse, N.Y., Everson Museum of Art: "9th Syracuse Regional Art Exhibition," Mar. 18-Apr. 9.

Utica, N.Y., Munson-Williams-Proctor Institute: "Philip Evergood Retrospective," Mar. 15-Apr. 30; "Exotic Art from Ancient and Primitive Civilizations," Mar. 21-May 15, AFA Traveling Exhibition. Fountain Elms: "Headlines in History," Jan. 3-Apr. 2; "Oneida County in the Civil War," Apr. 9-May 31.

Washington, D.C., American Institute of Architects: "4th Exhibition of Architectural Photography," through Mar.

Washington, D.C., Corcoran Gallery of Art: "Easter Eggs and Other Precious Objects by Carl Fabergé," Mar. 11-Apr. 16; "Albert Pinkham Ryder," Apr. 8-May 14.

Washington, D.C., Phillips Gallery: "Vieira da Silva," Mar. 12-Apr. 12.

Washington, D.C., Smithsonian Institution: The original "Space Camera." The first to take motion pictures of the earth from an altitude of more than 300 miles, together with the recovered capsule and a print of the film made on the flight. Presented by the General Electric Company to the National Air Museum; new installation.

Washington, D.C., Textile Museum: "Rugs and Textiles from India," "Ancient Peruvian Textiles," both Dec. 13-Mar. 31.

Wilmington, Del., Delaware Art Center: "Stieglitz Circle," "Religious Subjects in Modern Graphic Arts," both Mar. 30-Apr. 23; "Arshile Gorky," Apr. 3-24.

Yonkers, N.Y., Hudson River Museum: "Society of American Painters and Sculptors," Mar. 12-Apr. 2.

WITHIN THE PROFESSION

POSITIONS OPEN

Albany, N.Y., State Dept. of Civil Service. TWO POSITIONS: Associate Curator (Interpretation). Position in State Education Department. Responsible for formulating and supervising the interpretation, education and exhibits programs of the State Museum. Includes promoting an extension program of museum education in cooperation with Education Dept. and local school personnel: executing, with the assistance of the scientific and curatorial staff, an exhibits program that will interpret the museum collections and the natural sciences to the public and to school children. Minimum requirements: B.A. degree in natural history, earth science, or anthropology; 1 year of museum interpretation experience; 2 years' experience, 60 graduate hours, or training and study equivalent. Salary: \$6,614. Curator (History). Position in State Education Department; one vacancy at Fort Ontario, Oswego, N.Y. Responsible for the administration of an historic site, and development and maintenance of collections of historical objects at the site. Minimum training: B.A. degree in history. One or more of the following required: 1 year of satisfactory full-time paid curatorial or educational experience in the field of history; satisfactory completion of 30 graduate semester hours with specialization in history; a satisfactory equivalent combination of training and experience. Salary: \$4,740-\$5,790. Applications accepted up to Mar. 27. Exam April 29. Write to the State Dept. of Civil Service, The State Campus, Albany 1, New York.

Boston, Mass., Children's Museum.
TWO POSITIONS: Curator of
Biology. Responsible for biology
exhibits and conducting biology education program at the elementary
grade level. Experience in biology
required. Salary open. Curator of
Science. Responsible for science
exhibits and conducting science edu-

cation program at the elementary grade level. Experience in the physical sciences required. Salary open. Apply to Fred G. Hardenbrook, Director, The Children's Museum, 60 Burroughs Street, Boston 30, Massachusetts.

Cleveland, Ohio, Health Museum: Instructor in Health Education. To instruct school classes, adult groups, college and university students: to act as registrar: to interview, train, and supervise adult and junior volunteers; to help in exhibit planning for the Museum's expanding exhibit program. Woman preferred. Salary: \$5,800. Position open July 1. Write, giving references and details of training and experience, to Dr. Winfield G. Doyle, Associate Director, Cleveland Health Museum, 8911 Euclid Avenue, Cleveland 6. Ohio.

Dearborn, Mich., City of Dearborn: Curator of Exhibits. Must have training and experience that would be sufficient for planning and executing an exhibit program for local historical museum. Maximum age 40. Salary: \$5,245-\$5,983. Write to the Personnel Department, City Hall, Dearborn, Michigan.

Houston, Tex., Contemporary Arts Association: Director. Primarily. the organization and implementation of an active contemporary arts program above and beyond the normal gallery-type exhibitions; to design and maintain its latitude and liberality to include all the arts; in addition to painting and sculpture, an unlimited program of music, architecture, television, drama, films and lectures. Position to be filled by Sept., 1961. Salary: \$6,600 base. Apply to Harry S. Ransom, President, Board of Directors, Contemporary Arts Association of Houston, 6945 Fannin, Houston 25, Texas.

New York, N.Y., American Museum of Natural History: Lecturer in Anthropology. To give lectures and courses to teachers and interested adults. Candidate should have teaching experience. Must apply

for personal interview. Salary: \$4,-500 up. Submit references and résumé on education and experience to C. Bruce Hunter, American Museum of Natural History, 79th Street and Central Park West, New York 24, New York.

Providence, R.I., Old Slater Mill Museum: Director. To direct and administer the Old Slater Mill Museum, home of the first successful cotton mill in America. Position includes public relations and ability to present the museum to groups and individuals; opportunity for continued development of fine industry museum. Salary open, commensurate with ability. Write to N. A. MacColl, President, Old Slater Mill Association, 605 Industrial Bank Building, Providence 3, Rhode Island.

Riverside, Calif., City Museum: Director. To plan and direct the development, program, and operation of the City Museum. Candidate should have an advanced degree in anthropology, history, or natural science, and three years of professional experience in, or assisting in, the administration of a museum. Salary: \$568-690 monthly. Submit complete résumé and professional references to Bruce Arnold, Personnel Director, City Hall, Riverside, California.

St. Louis, Mo., Academy of Science, Museum of Science and Natural History: Curator. To be responsible for identification and maintenance of collections in all areas of science and natural history, though chiefly anthropology, geology and biology. To devise plans for utilizing the collections in exhibits, television and educational programs. Salary about \$6,000. Write to Donn P. Brazier, #2 Oak Knoll Park, St. Louis 5, Missouri.

Staten Island, N.Y., Institute of Arts and Sciences: Curator of Science. To take charge of the varied and extensive program in the natural sciences. Young man with M.S. degree in one of the natural sciences

Positions and Personnel

preferred. Experience essential in some of the following: designing and installing science exhibitions; caring for natural science collections; teaching and lecturing both school children and adults; working with various organizations interested in science; writing articles and booklets on the natural sciences. Basic 40-hour week with 4 weeks' annual vacation. Salary, paid by the City of New York, beginning at \$4,000. Apply to James L. Whitehead, Director, Staten Island Institute of Arts and Sciences, 75 Stuyvesant Place, Staten Island 1, New York.

STAFF CHANGES

Bimini, Bahama Islands, Lerner Marine Laboratory of the American Museum of Natural History: Robert Mathewson, formerly Curator of Science at the Staten Island, N.Y.. Institute of Arts and Sciences, has been appointed Resident Director of the Laboratory.

Buffalo, N.Y., Albright Art Çallery: **Beatrice Howe**, Assistant Director of the Gallery, has retired after 44 years with the Gallery.

Buffalo, N.Y., Museum of Science: Enid I. Eckberg has joined the staff as a Preparator; Maud J. Clark, Loan Exhibit Assistant and Artist in the Visual Education Division, retired January 31, 1961.

City of Refuge National Historical Park Project, Hawaii: Russell A. Apple, formerly Supervisory Park Historian at Mount Rushmore National Memorial, South Dakota, has been appointed Superintendent.

Cooperstown, N.Y., New York State Historical Association: Milo V. Stewart has been named Associate in Education.

Cumberland Gap National Historical Park, Kentucky-Tennessee-Virginia: William W. Luckett, formerly Superintendent of Fort Sumter National Monument, South Carolina, has been appointed Superintendent.

East Lansing, Mich., Michigan State University, Department of Art: Seymour Fogel, painter and muralist, has been appointed Resident Visiting Professor in painting.

East Lansing, Mich., Michigan State University, Museum: John Keever Greer is spending a year in Chile collecting vertebrates for museum research, and assisting with the completion of the Museo Dillman S. Bullock at El Vergel, Angol, Chile.

Fredericksburg, Va., Kenmore Mansion: Mrs. Preston Parish, Architectural Archivist with Colonial Williamsburg, has been named Director, succeeding Mrs. Philip Hough, Acting Director, who retired February 15.

Greensboro, N.C., Junior Museum: **James C. Hurst** has been appointed Director of the Museum.

Jacksonville, Fla., Children's Museum: **Dorothy Kannon** has been appointed Associate Director and Exhibits Designer; **Pheriba Stacey** has been appointed Science Curator.

Lincoln, Nebr., Nebraska State Historical Society: Richard D. Rowen has been appointed Curator of History; James O. Marshall has been appointed Highway Salvage Archaeologist.

Los Angeles, Calif., County Museum: Herbert Friedmann has been appointed Director of the Museum. He succeeds Jean Delacour, who retired earlier this year.

Los Angeles, Calif., Museum of Science and Industry: Jack Lambie has been appointed Director of Education

Miami, Fla., Museum of Science and Natural History: **Daniel Antolick** has resigned as Director of the Museum, effective May 13, 1961.

Minneapolis, Minn., Walker Art Center: Martin L. Friedman, Senior Curator, has been appointed Director of the Art Center. He succeeds H. Harvard Arnason, now Vice-President for Art Administration at New York's Guggenheim Foundation. Naples, Fla., Big Cypress Center; Eugene F. Trainor has been appointed Director.

New Haven, Conn., Peabody Museum of Natural History: David Challinor, Jr., has been appointed Executive Assistant and Coordinator of Exhibits; Charles Allen Reed has been appointed Curator of Mammals and Reptiles; Elwyn L. Simons has been appointed Associate Curator of Vertebrate Paleontology.

New York, N.Y., Cooper Union for the Advancement of Science and Art: Richard Franklin Humphreys has been appointed President.

New York, N.Y., Museum of the American Indian: Sol Miller has been appointed Exhibits Assistant; Jeanne Armel has been named Secretary; Ann Mehrmann has been named Assistant Secretary.

New York, N.Y., Nature Centers for Young America: John Ripley Forbes has resigned as Director of Operations. He is succeeded by Byron Ashbaugh. Charles Holtzer and Madalene B. Sawyer have also joined the field staff.

New York, N.Y., Solomon R. Guggenheim Foundation: **Thomas M. Messer,** Director of the Institute of Contemporary Art in Boston, has been appointed Director of the Solomon R. Guggenheim Museum. From 1949 to 1952 he was Director of the Roswell Museum in New Mexico, and from 1952 to 1956 was Director of the American Federation of Arts.

Ocmulgee National Monument, Corgia: Albert Dillahunty, formerly Park Historian at Fredericksburg and Spotsylvania National Military Park, Virginia, has been appointed Superintendent. He succeeds Louis R. Caywood.

Raleigh, N.C., North Carolina Museum of Art: Justus Bier has been appointed Director of the Museum.

Richmond, Va., Virginia Museum of Fine Arts: Mrs. Muriel B. Christison, Associate Director of the Museum, has resigned, effective June 30, 1961.

WITHIN THE PROFESSION

San Francisco, Calif., M. H. de Young Memorial Museum: Walter Heil, Director of the Museum for the past 28 years, will retire on July 1, 1961. Lee H. B. Malone, Chief Curator of the Avery Brundage Collection of Oriental Art, will succeed him as Director. Dr. Heil will be appointed Director Emeritus and Chief Art Consultant on a full-time basis at that time.

Santa Fé, N.M., Museum of New Mexico: James T. Forrest, former Executive Director of the Gilcrease Institute, has been appointed Director of Fine Arts.

Savannah, Ga., Youth Museum: Robert Crandall has been appointed Director of the Museum. He succeeds Scott Dearolf, who has been appointed Director of the Westmoreland Sanctuary, Mt. Kisco, New York.

St. Louis, Mo., Museum of Science and Natural History: Murl Deusing has resigned as Director. Donn Brazier has been appointed Acting Director.

Theodore Roosevelt National Memorial Park, North Dakota: Wallace O. McCaw, formerly Assistant Superintendent of Mesa Verde National Park, Colorado, has been appointed Superintendent. He succeeds John W. Jay, Jr.

Tulsa, Okla., Gilcrease Institute of American History and Art: Glen Ames has been appointed Temporary Director of the Museum. He succeeds James T. Forrest.

Washington, D.C., Library of Congress: **Abraham L. Kaminstein** has been appointed Register of Copyrights.

Washington, D. C., Smithsonian Institution: Richard Hubbard Howland, former President of the National Trust for Historic Preservation, has been appointed Administrative Head and Chief Curator of the Department of Civil History, with the rank of Museum Director.

Westport, Conn., Mid-Fairfield County Youth Museum: Alan R. Mahl has been appointed Director. Williamsburg, Va., Colonial Williamsburg: Barbara Bright has joined the public relations staff as Staff Writer.

Worcester, Mass., Natural History Society: Richard C. Potter, Director of the Museum since 1940, has announced his retirement, effective June 16, 1961.

CORRECTION

In the September, 1960, issue of MUSEUM NEWS, the name of the Head of Museum Education at the Art Institute of Chicago was incorrectly reported as Richard Nelson. Richard Nelson Gregg was appointed to this position.

PERSONALS

Mrs. J. Roger DeWitt was elected President of the Jackson County Historical Society, Independence, Missouri. Also elected were David Mackie, First Vice-President and Finance Chairman; Mrs. Fred Hink, Second Vice-President and Membership Chairman; Philip C. Brooks, Third Vice-President and Old Jail Museum Chairman.

Herbert Hale has been appointed Historian for the Township of Oyster Bay, Long Island, New York.

George H. Hawks, Jr., was reelected President of the Rochester
Museum Association, New York.
Also re-elected were W. Stephen
Thomas, Executive Vice-President;
Charles L. Rumrill, Vice-President;
Thomas E. McFarland,
Treasurer; Wilma J. Shili, Membership Secretary. George R. Williams was elected Secretary. Reelected to the Board for a term of
five years were Alexander M. Beebee, Walter Clark, E. Willard
Dennis, Mrs. George H. Hawks,
Jr., and Robert E. Marshak.

John S. Herbert has been reelected President of the Board of Trustees of the Children's Museum, Nashville, Tenn. Elected to the board for 3-year terms were Mr. and Mrs. Joseph H. Thompson, Wister Ligon, George Green, and Wesley Dyer; elected an ex-officio Trustee is Mrs. J. C. Lackey, Jr., President of the Children's Theatre of Nashville.

E. Roy Jarman has been elected President of the Board of Trustees of the Portland Art Association, Portland, Oregon. Thomas B. Stoel has been elected First Vice-President; Mrs. Jerome L. Holzman has been elected Second Vice-President; Ned Ball has been elected Treasurer.

Wynn Laurence LePage was elected President of the Board of Managers of the Franklin Institute, Philadelphia, Penna. Also elected were J. G. Richard Heckscher, Executive Vice-President; William F. Jackson, Jr., Secretary; Cecil M. Waterbury, Treasurer and Assistant Secretary; Walter A. R. Pertuch, Assistant Secretary; John J. Jackson, Assistant Treasurer.

Frank D. Murnaghan has been elected to the Board of Trustees of the Walters Art Gallery, Baltimore, Maryland.

Henry B. Pflager has succeeded Daniel K. Catlin as President of the Board of Control of the St. Louis City Art Museum. Mr. Catlin will remain on the Board.

Mrs. C. Mortimer Plum has been elected President of the Board of Directors of the Charles W. Bowers Memorial Museum. Elected to the Board were Mrs. Hugh J. Staton, First Vice-President; George Busdeicker, Jr., Second Vice-President; Hester Olewiler, Secretary; John B. Davidson, Treasurer.

Arthur Roberts has been elected fourth President of the St. Louis County Historical Society, Duluth, Minnesota. He succeeds Richard Bardon, who was designated President Emeritus, after serving since 1943. I. A. Fink, W. A. Fisher, Dean E. T. Carlstedt, and Mrs. John E. Manthey were elected Vice-Presidents; Elsie Melby was

Positions and Personnel

elected Secretary; W. K. Alford was elected Treasurer; George Barnum, Jr., was elected Assistant Treasurer. Mrs. Lawrence Cowan, John Fritzen, D. T. Grussendorf, and Robert M. Lenroot were elected to membership on the Board of Governors.

Arthur Schlesinger, Jr., historian; Leonard Bernstein, composer and conducter; Mies Van der Rohe, architect; Langston Hughes, poet, playwright, and novelist; Conrad Richter, novelist; Carl Van Vechten, novelist and critic; George Biddle, painter; Jacques Lipchitz, sculptor; and Norman Dello Joio, composer, have been elected to the National Institute of Arts and Letters.

Mrs. Landon K. Thorne, William S. Glazier, and Charles F. Morgan have been elected to the Board of Trustees of the Pierpont

Morgan Library, New York.

Edward L. Warner, Jr., was reelected President of the Dayton Museum of Natural History. Also reelected were Harold E. Deardorff, First Vice-President; Mrs. Irvin G. Bieser, Second Vice-President; John E. Coleman, Treasurer; Mrs. A. M. Carles, Secretary. Elected to three-year terms as Museum Trustees were Mrs. A. M. Carles, Harold E. Deardorff, Mrs. Blanche E. Keyser, Mrs. David F. Moyer, and Walter I. Rybeck.

J. Watson Webb, Jr., has been elected President of the Shelburne Museum, Shelburne, Vermont.

Glenway Wescott, novelist, was elected President of the National Institute of Arts and Letters for the third successive year. Marchette Chute and Stuart Davis were elected Vice-Presidents; Elliott Carter was elected Treasurer; Léonie Adams was re-elected Secretary; Peggy Bacon, Pietro Belluschi, Randall Thompson, and John Hall Wheelock were reelected Vice-Presidents.

DECEASED

George Dibblee, Assistant Curator of the Vancouver Public Aquarium, Vancouver, Canada, died on November 19, 1960. He was 32.

Andras E. Laszlo, first President of the Mid-Fairfield County Youth Museum, Westport, Connecticut, died on October 16, 1960.

Helen Longyear Paul, longtime leader of the Marquette County, Michigan Historical Society, died on October 30, 1960.

Howard M. Sargent, Assistant Director of Craft Demonstrations, Old Sturbridge Village, Sturbridge, Massachusetts, died on February 7.



MUSEUM NEWS

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HIGHLIGHTS

The Visitor Center-Headquarters Building to be constructed at Saratoga National Park in New York is shown in model form at the left (1). The buildings, a series of connected pavilions, will contain a lobby, lounge, assembly room, museum, administrative offices, and indoor and outdoor observation areas. From the last-named, visitors will obtain a panoramic view of the Saratoga battlefield, scene of the American victory over the British in 1777. The hexagonal design of the pavilions was found to be the most suitable to the hillton location. A \$287,000 contract for construction of the Center was awarded in December. 1960.

The Amon Carter Museum of Western Art (2) in Fort Worth, Texas, which opened in January. was designed by architect Philip Johnson as both a museum and a memorial. Located on a high slope in the center of the city, the building is entered through a monumental porch formed by five tapered columns set on a wide terrace. The Great Hall, two stories high, is immediately behind a glass wall running the full width of the building. Five smaller rooms open off the Hall, with five additional rooms on the balcony above. The Museum houses the Carter collection of works by Remington and Russell.

The Newark Museum Observatory (3) in Newark, New Jersey, opened earlier this year. At left, Raymond Stein, Supervisor of the Museum's Planetarium and Observatory, is shown operating the six-inch catadioptric telescope in the eightfoot revolving steel turret of the Observatory. The structure was made possible by a gift from Mr. and Mrs. Leonard Dreyfuss who, in 1952, gave the Museum its Planetarium.

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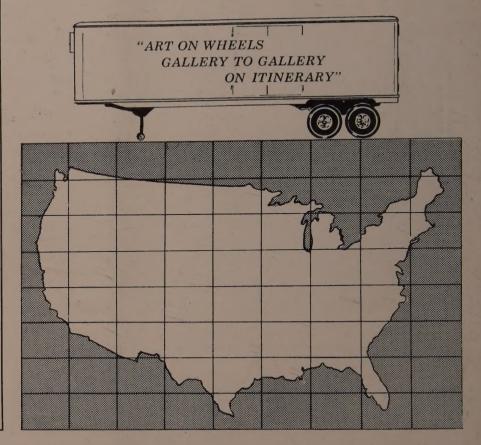
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